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# The Modern Language Journal

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MANAGING EDITOR

# The Modern Language Journal

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# The Modern Language Journal

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## MODERN *AUN* AND *AÚN*<sup>1</sup>

By S. GRISWOLD MORLEY AND ANNIE-LAURIE GREGORY

THE PROBLEM. Is *aun*, monosyllable, differentiated from *aún*, dissyllable, by reason of meaning, emphasis or position before or after the word it modifies?

THE METHOD.—The problem may be approached from either of two sides, that of the scientific phonetician, or that of the metrist. The first method is not touched in the present article. The authors have neither equipment nor training for it. It is to be hoped that some expert in laboratory phonetics will investigate *aun*. We have worked only as students of metrics, from printed texts.

It is evident that the only documents of service in this study are poems in which syllable-count is strictly observed, and the length of line is known. Nearly all modern Spanish verse is still of this type, and we have rejected examples found in others. In the syllable-count line one can usually determine with surety whether *aun* is counted as one or two syllables, and therefore (presumably) whether the stress fell, for that writer, on the *a* or on the *u*. Prose texts, it must be clear, are of no authority, since the mere fact that the word bears or does not bear a written accent proves nothing. It is probable that the typesetter, not the author, is responsible for the accent, and examination of metrical texts discloses that the written accentuation in many, perhaps in most cases, does not correspond to the necessary scansion.

<sup>1</sup> The examples for this little study were gathered by Miss Annie-Laurie Gregory, a senior student in the University of California, under the direction of Mr. Morley, who is responsible for the presentation.

The commonest practice in volumes of poetry seems to be to print *aún* in all cases, regardless of meaning or position. There are exceptions, but usage is seldom uniform. As examples, out of dozens similar, the following may serve.

"En un sueño más sueño aún, volviste"—(11 sylls.; JUAN RAMÓN JIMÉNEZ, *Sonetos espirituales*, p. 90).

Here *aún* is dissyllabic, and correctly bears the written accent. But on p. 111 of the same volume, one finds

"triste de no morir más aún, la rosa" (11 sylls.) Yet the word must be treated, metrically, as a monosyllable.

Vice versa, we find, correctly, the dissyllable here:

"—¡Ingrata! y aún apura" (8 sylls.; AMADO NERVO, *Los cien mejores poemas*, p. 119); but in the same volume, the dissyllable printed without accent:

"y aun la transfigura con su rayo" (11 sylls.; p. 116).

A still better proof of the utter unreliability of the printer's work is the fact that different editions of the same poem do not agree. So Salvador Rueda's *Poestas completas* (Barcelona, 1911) usually print *aun* where his *Poestas escogidas* (Madrid, 1912) show *aún*, as in the following lines (p. 438 of the former, p. 106 of the latter):

"¿Aun te acuerdas, mujer, de mi ternura?

¿Aun lloras y me llamas, y me quieres?" (11 sylls.)

The correct form here is of course *aun*.

So one must discard all notion of relying upon the printed form, and trust only to the scansion.<sup>2</sup>

It may be urged that the exigencies of composition could easily lead a poet to a different pronunciation from the one he would naturally use. That is true, to an extent, and there seems to be no way to avoid the difficulty. Yet, in the great majority of examples, we doubt that this factor enters. A poet inevitably considers the emphasis of his words with care, and he is not so helpless as not to be able to mould his line, in the main, to his will.

PREVIOUS DISCUSSIONS.—Mr. Thos. A. Fitz Gerald has devoted an article to *The Adverb "Aún,"* in THE MODERN LAN-

<sup>2</sup> We ought to note, in exoneration of Spanish authors and publishers, that certain carefully printed volumes show accurate accentuation in nearly every case. Such are *La Madre Tierra*, of the Academician Ramón D. Perés, and the *Poestas completas* of Antonio Machado.



GUAGE JOURNAL, VII, 1922-23, pp. 355-359. It contains a summary of the points of view presented by the usual reference grammars, both of the United States and Spain, and we refer the reader to it rather than repeat. Suffice it to say that the Spanish Academy (*Gramática*, Madrid, 1917, §539g) declares that before the verb one writes *aun*, and after the verb *aún*; and that is what most other grammarians repeat.<sup>3</sup> The fullest treatments will be found in T. Navarro Tomás, *Manual de Pronunciación Española* (2nd ed., 1921, pp. 147-148), in Felipe Janer, *Gramática Castellana* (Boston, 1919, p. 233), and in F. Robles Dégano, *Ortología Clásica* (Madrid, 1905, pp. 189-190; not mentioned by Mr. Fitz Gerald). The first declares that *aún*, as temporal adverb, is always stressed, but that its vowels usually form a diphthong before the verb, and are a dissyllable after. This difference is indicated in writing by omission or use of the accent-mark. In actual pronunciation, however, *aún* may form two syllables before the verb, and one after. The word has also the meaning 'even'; in this case, "se pronuncia sin acento." Janer's conclusion is that no sentence ever ends in the monosyllable *aun*;<sup>4</sup> that in other cases one should write *aún* when meaning 'todavía,' and *aun* when meaning 'siquiera' or 'hasta.'—Robles Dégano, in a rather detailed analysis, declares that after the word modified one should always write *aún*; before the word modified there are differing usages (Galicians use *aún* always). Some think that as temporal adverb *aún* should always be written, regardless of position, whilst the intensive "es átono y no debe colocarse nunca detrás. Pero como es difícil en muchos casos distinguir cuál de los dos caracteres tiene el *aun*, creo que debe decirse que en todo caso el *aun* antepuesto es átono, y el *aun* pospuesto tónico, y que no se posponga sino cuando es claramente adverbio de tiempo, y raras veces."

Mr. Fitz Gerald believes (p. 359) that "the whole matter is

<sup>3</sup> So, e.g., Cuervo, *Diccionario de construcción y régimen*, *sub voce*: "Cuando precede a la voz que modifica es monosílabo, *aun*; pospuesto a la voz que modifica es disílabo, *aún*. Esta es la pronunciación autorizada hoy no sólo entre los poetas sino en la conversación ordinaria." Note that Cuervo uses the term "voz que modifica," not "verbo."

<sup>4</sup> No example which we possess controverts this rule. There is, however, one striking case of an emphatic phrase ending in the monosyllable, Juan Ramón Jiménez's line, already quoted:

"triste de no morir más aun, la rosa" (11 sylls.)

one of emphasis and not of meaning." The normal position of an adverb, and therefore of *aun*, is after a verb, and before other parts of speech. Any change from the normal order produces emphasis. "Más alto *aún*" is more emphatic than "*aún* más alto." "In the following examples, the emphasis is increased in each succeeding sentence: 'No ha llegado *aún*; *aun* no ha llegado; *aún* no ha llegado.'" This statement will be criticized below.

He formulates a rule in these words: "*Aun* and *aún* both mean 'still' or 'yet.' *Aun* may not follow the word it modifies, but other changes of position may be made for the purpose of emphasis, a shift from the normal order naturally causing this. *Aun* has also a secondary meaning of 'even'." But Mr. Fitz Gerald based his conclusions almost entirely on prose texts, which are, as we have shown, not a proper material; and his examples are not many.

THE MEANINGS.—Writers who have discussed this subject recognize but two meanings of *aun* or *aún*: I, temporal, = *todavía*, 'still' or 'yet'; II, intensive, = *hasta, siquiera*, 'even.' A reference even to a small Spanish-English dictionary reveals at least one more, which must be considered, namely III, adversative, = *sin embargo*, 'nevertheless.'<sup>5</sup> In actual fact, few words in English or Spanish possess more elusive shades of meaning than *aun* and 'yet.' If anyone doubts it, let him study the definitions of 'yet' shown by the Oxford English Dictionary, or of *aun* in Cuervo. Of course the senses shade imperceptibly into one another, and often coalesce in one example.

We have considered, however, that the three meanings above noted contain all the broad and inevitable distinctions, and have not attempted to subdivide them.<sup>6</sup> The three uses will be abundantly illustrated in the course of our discussion.

<sup>5</sup> Even Cuervo appears not to recognize that *aun* may in itself possess an adversative sense, since in his great *Diccionario* he merely observes that it may reinforce adversative words or phrases: 2, c, "empléase para reforzar palabras o frases que se toman en sentido adversativo: *aun cuando, aun con todo, aun así*." That is, he includes this use among the intensives. But our examples demonstrate that *aun* alone may contain the adversative idea.

<sup>6</sup> The most obvious subdivision is that of the time-sense: 'yet' or 'still' looking backward (*aun fresco*) and 'yet' looking forward (*aun llegará*). We have noted no difference in position or accentuation between these two meanings. They are at bottom identical, since *aun fresco* = *no aun marchito*; *no estás aún bajo la tierra*

POSITION.—It ought to be clear that the part of speech which must be related to the position of the adverb *aun* is not always the *verb* of the phrase or sentence, but may be an adjective, adverb (adverbial phrase), or noun (pronoun). Cuervo, Robles Dégano and Mr. Fitz Gerald recognize this fact, by employing the expression 'word modified,' as we shall do; though most grammars, and even Sr. Navarro Tomás, speak only of position before or after the 'verb.' To make the matter perfectly evident, it will be well to attempt a formulation of the possible words modified in the different meanings, with examples.

I, 'still.' *With verb*. "Pues si aun no es llegado el día." AVELLANEDA, *Baltasar*, I, 2.

*With adjective*. "de días aun lejanos." A. MACHADO, *Poesías completas*, p. 46.

"¡Su corazón! Aun palpitante  
lo arroja al aire y ve, anhelante . . . ." E. MARQUINA, *Vendimión*, p. 219.

"y la perdiste aun muy niño." MARTÍNEZ DE LA ROSA, *El Nido*. (The noun is here used as adjective.)

II, 'even.' *With verb*.

"yo besaré tus ojos, y aun osaré cerrarlos." C. MIRANDA, *Rosas de Pasión*, p. 89.

*With adjective*. "¡Pero aun seca la fuente milagrosa,  
hará la catarata prodigiosa  
eternamente trepidar al mundo!"

S. RUEDA, *Poesías completas*, p. 349.

*With adverb*. "Y otra vez a la tarde, aun más hermosas,  
Las flores se abrirán." BÉCQUER, *Rima*

LIII.

*With adverbial phrase*. "y no conocen la prisa  
ni aun en los días de fiesta."

A. MACHADO, *Poesías completas*, p. 14.

(DARÍO, *Tú que estás* . . . ) = *estáis aún sobre la tierra*. So S. RUEDA, in *Poesías completas*, p. 324:

"Aun no eres, madre amada, raro vestigio;  
aun es arco de gloria tu frente ufana";

And the same author (*Poesías esc.*, p. 165):

"y aun subirán [los hombres] la escala de innúmeros crisoles  
hasta bañar sus sienes en el Supremo Espfritu."

which is the same as saying, "aun ('still') tenemos la esperanza que subirán."

"No podremos mezclar, aun cuando gimas,  
una gota de miel al mal que pruebes." AMADO NERVO,  
*Los cien mejores poemas*, p. 36.

*With noun.* "Flor que, nacida entre abrojos,  
ni aun llanto tienes por riego."

AVELLANEDA, *Baltasar*, I, 1.

III, 'nevertheless.'

*With verb.* The only case. See examples listed below,  
under 9.

We find, then, that there are two possible types of 'word modified' for meaning I, four for meaning II, and one for meaning III.

SOURCE MATERIAL.—The texts chosen for study are mostly of the twentieth century, with a few of the nineteenth. We have preferred to employ selected works of many authors rather than the total production of a few, thinking to obtain by this means a broader outlook. Following are the volumes from which examples were taken for the ensuing tabulation.

AVELLANEDA, *Baltasar*, American Book Co., 1908.

BÉCQUER, *Rimas*, in *Obras*, Madrid, 1904, vol. 3.

DARÍO, RUBÉN, *Azul*, Barcelona, s.f.

DARÍO, RUBÉN, *El Canto errante*, Madrid, 1907.

DARÍO, RUBÉN, *Sus mejores cuentos y sus mejores cantos*. Madrid, s.f.

DARÍO, RUBÉN, *Obras*, vol. 7, Madrid, s.f. (contains *Cantos de vida y esperanza*, *Los Cisnes*, *Otros Poemas*.)

DARÍO, RUBÉN, *Poema del Otoño*. Madrid, 1910.

DARÍO, RUBÉN, *Sol del Domingo*. Madrid, 1917. (Contains also some poems by other authors.)

GABRIEL Y GALÁN, *Cartas y Poetas inéditas*. Madrid, 1919.

GABRIEL Y GALÁN, *Castellanas*. Salamanca, 1902.

GONZÁLEZ ANAYA, S., *Medallones*. Madrid, 1900.

HEREDIA, J. M., selections in *Hills' Bards Cubanos*, Boston, 1901.

HILLS and MORLEY, *Modern Spanish Lyrics*, N.Y., 1913. (The selections from Alarcón, Andrade, Martínez de la Rosa, Núñez de Arce, Querol, Quintana, Rivas.)

ISAACS, Jorge, *Poetas*. México, 1907.

ISAACS, Jorge, *Poetas Completas*. Barcelona, 1920.

JIMÉNEZ, JUAN RAMÓN, *Rimas*. Madrid, 1902.

- JIMÉNEZ, JUAN RAMÓN, *Sonetos espirituales*. Madrid, 1917.  
 LUACES, selections in Hills' *Bardos Cubanos*, Boston, 1901.  
 MACHADO, ANTONIO, *Poesías Completas*. Madrid, 1917.  
 MACHADO, MANUEL, *Alma. Museo. Los Cantares*. Madrid, 1907.  
 MACHADO, MANUEL, *Canto hondo*. Madrid, 1916.  
 MACHADO, MANUEL, *Poesías escogidas*. Barcelona, s.f.  
 MACHADO, MANUEL, *Sevilla*. Madrid, s.f.  
 MARQUINA, E., *Elegías*. Madrid, s.f.  
 MARQUINA, E., *Tierras de España*. Madrid, s.f.  
 MARQUINA, E., *Vendimiación*. Madrid, 1909.  
 MILANÉS, selections in Hills' *Bardos Cubanos*, Boston, 1901.  
 MIRANDA, CARLOS, *Rosas de Pasión*. Barcelona, s.f.  
 NERVO, AMADO, *Los cien mejores Poemas*. México, 1920.  
 NERVO, AMADO, *Elevación*. Madrid, 1917.  
 ORTIZ, CARLOS, *Rosas del Crepúsculo*. Buenos Aires, 1919.  
 PERÉS, RAMÓN D., *La Madre Tierra*. Madrid, s.f.  
 "PLÁCIDO," selections in Hills' *Bardos Cubanos*, Boston, 1901.  
 RUEDA, SALVADOR, *Poesías escogidas*. Madrid, 1912.  
 ZENEA, selections in Hills' *Bardos Cubanos*, Boston, 1901.

ENUMERATION OF POSSIBLE CASES. TABULATION.—By this time it will have become clear that there are four possible cases for each meaning of the adverb we are discussing; that is, 1, *aun* before word modified; 2, *aun* after word modified; 3, *aún* before word modified; 4, *aún* after word modified. And, since we admit three meanings, four cases for each would, in theory, permit 12 possibilities. We have found, however, only eight, as will be seen from the following table.

The total number of examples collected was 199.

TABULATION		NO. OF	PER CENT
CASE		EXAMPLES	OF ITS GROUP
I. STILL 77%	1. <i>aun</i> before word modified.....	123.....	80.0
	2. <i>aun</i> after word modified.....	2.....	1.3
	3. <i>aún</i> before word modified.....	9.....	5.8
	4. <i>aún</i> after word modified.....	20.....	13.0
	5. <i>aun</i> before word modified.....	35.....	85.4
II. EVEN 21%	6. <i>aun</i> after word modified.....	3.....	7.3
	7. <i>aún</i> before word modified.....	none.....	0.0
	8. <i>aún</i> after word modified.....	3.....	7.3
	9. <i>aun</i> before word modified.....	4.....	100.0
III. NEVERTHELESS 2%	10. <i>aun</i> after word modified.....	none.....	0.0
	11. <i>aún</i> before word modified.....	none.....	0.0
	12. <i>aún</i> after word modified.....	none.....	0.0
		199	



## TYPICAL EXAMPLES.

1. Al brillar un relámpago nacemos,  
y aun dura su fulgor, cuando morimos. (11 sylls.)  
BÉCQUER, *Rima* LXIX.  
en ondas vivas  
movió sus rimas, aun, de amor, calientes. (11 sylls.)  
MARQUINA, *Vendimión*, p. 326.

This commonest of cases does not need ample illustration. An excellent specimen of the transition from the meaning 'still' to the meaning 'even' is afforded by the phrase *aun hoy*, as in:

- Oh noche en que traje tu mano, Destino,  
aquella amargura que aun hoy es dolor! (12 sylls.)  
DARÍO, *El Canto errante*, p. 99.
2. Tu corazón de sombra, ¿acaso guarda  
el viejo aroma de mis viejos lirios?  
¿Perfuman aun mis rosas la alba frente  
del hada de tu sueño adamantino? (11 sylls.)  
ANT. MACHADO, *Poetas Completas*, p. 48.

The other of the two extant examples is not so clear:

Campo recién florido y verde, quién pudiera  
soñar aun largo tiempo en esas pequeñas  
corolas azuladas que manchan la pradera,  
y en esas diminutas primeras margaritas. (14 sylls.)  
*ibid.*, p. 101.

One may take the *aun* as modifying *largo tiempo* instead of the verb.<sup>7</sup>

3. aún el melancólico sonido  
marca el presente como el tiempo ido,  
mas solo vela aquí mi corazón. (11 sylls.)  
ISAACS, *Poetas*, p. 51.  
como ven el alba florecer los Andes,  
cuando aún los llanos en la noche están. (12 sylls.)  
AMADO NERVO, *Elevación*, p. 91.
- Cada vez que te quejas de impotencia,  
cada vez que resurge tu impaciencia  
por no asir el ensueño, aún lejano, . . . (11 sylls.)  
AMADO NERVO, *Elevación*, p. 79.

<sup>7</sup> The inexperienced reader might think that *aun* is here a dissyllable, with synalepha between *tiempo* and *en*, but such is not the case. These alexandrines require accents on syllables 6 and 13 of each line, and regularly show caesura, with hiatus if required, between the hemistichs. Hence it is certain that *aun* is a monosyllable.

4. Yo digo aún: ¿por qué callé aquel día?  
 Y ella dirá: ¿por qué no lloré yo? (11 sylls.)  
 BÉCQUER, *Rima XXX*.  
 Trenzad los sueltos rizos que fragantes  
 velan, vivos aún, el casto seno, . . . (11 sylls.)  
 JORGE ISAACS, *Poesías*, p. 99.  
 como si al mundo vinieran ahora,  
 frescas aún de la mano divina. (11 sylls.)  
 MARQUINA, *Tierras de España*, p. 40.

5. Five examples of this common case were given above, in the treatment of the types of 'word modified.' We add two in which *aun* is notably emphatic, and yet a monosyllable.

- Y aun esa misma nada os obedece,  
 pues de ella fué la humanidad creada. (11 sylls.)  
 "PLÁCIDO," *Plegaria a Dios*.  
 En el mar de la duda en que bogo  
 ni aun sé lo que creo. (10 and 6 sylls.)  
 BÉCQUER, *Rima VIII*.  
 6. y se levanta  
 de todo no sé qué hálito, que trae,  
 triste de no morir más aun, la rosa. (11 sylls.)  
 JUAN RAMÓN JIMÉNEZ, *Sonetos espirituales*, p. 111.  
 que supo también amar y vivir  
 y, más aun, comprender y sonreír  
 a esto, a lo otro y a lo de más allá. (11 sylls.)  
 M. MACHADO, *Sevilla*, p. 130.  
 Eso sí haréis: porque os advierto  
 que a las mujeres que adoré  
 las amaré después de muerto  
 más aun que en vida las amé. (9 sylls.)  
 C. MIRANDA, *Rosas de Pasión*, p. 108.

These three examples, the only ones, of *más aun*, are of great interest, for the word is necessarily emphatic, by position and sense. These cases must be regarded as quite exceptional, and yet their number equals that of the following, more logical, type.

8. En un sueño más sueño aún, volviste  
 de nuevo a mí como la mensajera  
 del último blancor que el alma espera . . .  
 Me desperté dos veces, triste y triste. (11 sylls.)  
 JUAN RAMÓN JIMÉNEZ, *Sonetos espirituales*, p. 90.  
 O quizás ella estaba más bella que solía,  
 o tal vez él la quiso más aún aquel día, . . . (14 sylls.)  
 AMADO NERVO, *Los cien mejores poemas*, p. 160.

¿Son las mudas tragedias de la tierra  
 más terribles aún que las que encierra  
 el espíritu humano? . . . (11 sylls.)

RAMÓN D. PERÉS, *La Madre Tierra*, p. 104.

The only examples:

9. . . . para el culto del templo soberano  
 de la vasta llanura,  
 que aun es estrecha para altar cristiano. (7 and 11 sylls.)

GABRIEL Y GALÁN, *Castellanas*, p. 87.

y entre tantos trajinares  
 aun puede al año unos días  
 lucirse en las romerías  
 de los rayanos lugares. (8 sylls.)

*ibid.*, p. 59.

¿No es el Toboso patria de la mujer idea  
 del corazón, engendro e imán de corazones,  
 a quien varón no impregna y aun parirá varones? (14 sylls.)

A. MACHADO, *Poesías Completas*, p. 217.

El hombre, a quien el hambre de la rapiña acucia,  
 de ingénita malicia y natural astucia,  
 formó la inteligencia y acaparó la tierra.

¡Y aun la verdad proclama! ¡Supremo ardid de guerra! (14 sylls.)

*ibid.*, p. 223.

The only examples found. In the second it is possible to see merely the temporal idea, but in the others we believe the adversative concept cannot be mistaken.

GENERAL SUMMARY OF RESULTS.—In addition to the Tabulation on p. 329 there remain to be stated certain more general relations. If we look only at position and accentuation, disregarding the meaning, we find of

	CASES	PER CENT
<i>aun</i> before word modified . . . . .	162	81.4
<i>aun</i> after word modified . . . . .	5	2.5
<i>aún</i> before word modified . . . . .	9	4.5
<i>aún</i> after word modified . . . . .	23	11.5

In all, our adverb before the word modified is a monosyllable in 162 cases out of 171, or 94.7 per cent, and after the word modified is a dissyllable in 23 cases out of 28, or 82.1 per cent.

If we disregard cases showing less than five examples, and consider them as the kind of exceptions which almost every rule allows, we are confronted with conclusions not very iconoclastic.

The meaning must be taken into consideration. *Aún* before word modified is possible in the temporal sense, but in no other.

I. *Aun*, (*aún*), temporal, regularly precedes the word modified, and in that case is nearly always, but not always, a monosyllable. When it does follow, it should be treated as a dissyllable.

II. *Aun*, (*aún*), intensive, regularly precedes as monosyllable. *Aun más* is far commoner than *más aún*.

III. *Aun*, adversative, always precedes as monosyllable. The monosyllable never ends a sentence.

We find, then, that, judging by the practice of modern poets, Robles Dégano is not quite accurate when he asserts so emphatically that "después del verbo, todos convenimos en hacerle disílabo agudo, y no hay cuestión," and that "*aun* es diptongo delante del vocablo modificado por él; y esto es indudable, ni necesita demostración." Nevertheless, speaking broadly and for the guidance of the average writer, his final formulation, already cited (p. 325), may well be taken as standard. The creative stylist will often disregard it.

At this point enters the question of emphasis. Mr. Fitz Gerald has declared that "the whole matter is one of emphasis and not of meaning," and argues that emphasis arises from abnormal position, and that the normal position of our word, as of any adverb, is after a verb and before other words.<sup>8</sup> We have already proven that the meaning cannot be disregarded. Let us now examine the facts concerning the position considered in the light of the type of word modified.

We find 108 examples of *aun* the temporal adverb (sense I) before a verb; one clear case of *aun* after a verb; 8 examples of *aún* before a verb; and 17 of *aún* after a verb. This proves quite definitely that, although most adverbs stand normally after a verb, this one is an exception, and usually precedes. In fact, no difference can be detected between *aun* plus verb and *aun* plus any other word. We have 14 examples of *aun* (I) before an adjective<sup>9</sup>; none of *aun* after an adjective; one of *aún* before an adjective; and four of *aún* after an adjective. In other words, the positions are approximately the same for verbs and adjectives.

<sup>8</sup> See above, p. 326.

<sup>9</sup> Past participles are here classed as adjectives, as: "las cenizas, aun no muertas."

In sense II, where the variety of words modified is greater, the showing is similar. *Aun* before inflected verb,<sup>10</sup> four examples; *aun* after verb, none; *aún* after verb, none. For other parts of speech, *aun* before, 22; *aun* after, 3; *aún* after, 3.<sup>11</sup> Once again, verbs and other parts of speech are treated alike.

We may say, then, that if unusual position confers emphasis, which is a law of all language, the crescendo order will read, for sense I, *aun* before, *aún* after, *aún* before, *aun* after (the last being so rare as to be doubtful); and for sense II, *aun* before, *aún* after, *aun* after (the last two being equal in number in our examples, but probably to be ranked in the order given).

But we should always guard against the temptation to speak categorically and to judge mechanically. We have, in printed texts, no sure means of knowing when great emphasis is intended. Our results show that emphasis and bisyllabism usually coincide, but not that they always do so. It must never be forgotten, also, that *actual pronunciation* and *metrical scansion* do not always coincide. We know that frequently they do not, in other regards (synalepha and hiatus). Let us consider, for example, the line, already cited, of Juan Ramón Jiménez:

"triste de no morir más aun, la rosa."

The word is printed in the original, *aún*. We know that this author is a delicate poet, who listens for faint harmonies of sound. We know that he often exercises great care over the outward appearance of his books. It would then be rash to state that he did not wish this *aun* to be pronounced with notable emphasis, as the sense demands, and even as a dissyllable, while at the same time he was well aware that in the scansion of the line it could count but as one syllable.

The possibility, always present, of a discrepancy between scansion and pronunciation, appears to us the chief unavoidable weakness of this method of approach. Some may regard it as measurably vitiated by that weakness. But quantitative experi-

<sup>10</sup> Gerunds, adverb clauses, and infinitives governed by prepositions are better classed as adverbial phrases, as: "aun con haberlo soñado."

<sup>11</sup> It should be noted that Mr. Fitz Gerald's "aún más alto" (cf. above, p. 326) is, so far as our examples show, non-existent. The form is "aun más alto," and it is indeed much commoner than "más alto aún," and therefore, probably, less emphatic.



mentation tends to eliminate minor errors, and we cannot but think that in general our conclusions are sound. It is for practical phoneticians to complement and verify them.

PERSONAL CHARACTERISTICS.—It is possible, and with more intensive investigation would be more widely possible, to detect individual peculiarities of the poets studied, at least of those most abundantly represented. It would be important to observe regional traits, but for that we have not enough material.

We shall begin with those displaying most regularity of practice. Thus, SALVADOR RUEDA, who contributed a relatively large number of examples (19), offers nevertheless but two of the eight extant cases, namely 1 (16), and 5 (3).<sup>12</sup> That is, he knows *aun* only as a monosyllable before the word modified.

LA AVELLANEDA, 1 (4), 5 (2), and CARLOS ORTIZ, 1 (7), 5 (1), belong in the same category. BÉCQUER, 1 (6), 4 (2), 5 (4), is but slightly more varied, and shows equal consistency: *aun* precedent is always a monosyllable; following, a dissyllable.

RUBÉN DARÍO, 1 (23), 4 (1), 5 (2), exhibits the same types and the same consistency as Bécquer, and less flexibility. Such monotony of use and meaning surprises in one usually esteemed a daring innovator in language and metrics.

None of the poets so far mentioned used other than the three common types, 1, 4 and 5. They may be termed "correct" or "conventional," according to the point of view. Turning now to the more venturesome, MARQUINA, 1 (16), 3 (1), 4 (1), 5 (3), closely resembles Darío in his method. He has in addition one example of case 3.—JORGE ISAACS, 1 (4), 3 (1), 4 (7), 5 (4), shows the same four cases as Marquina, but with a notable tendency to use *aún*, after the word modified. The preponderance of such cases really constitutes a mannerism.—The record of RAMÓN D. PERÉS, 1 (5), 4 (4), 8 (1), shows a tendency in the same direction as Isaacs: he is almost as fond of *me quiere aún* as of *aun me quiere*.—JUAN RAMÓN JIMÉNEZ, 1 (5), 4 (1), 6 (1), 8 (1), has not the foregoing habit, but does possess one trait in common with Perés, unlike as they are as poets; both avoid the common type 5 and place their 'even' after the word modified.

GABRIEL Y GALÁN, 1 (2), 5 (1), 9 (2), is distinguished chiefly

<sup>12</sup> The figure in parentheses represents the number of examples of the type after which it stands.

by the fact that from him come two of the four examples we have of *aun* adversative. But the poets who show the widest range are the brothers Machado and Amado Nervo. Although the bulk of their work examined was not great, these alone can boast five or more types. Thus AMADO NERVO, 1 (3), 3 (4), 4 (2), 5 (1), 8 (1), with five scattering types, is remarkable for displaying more examples of *aún* than of *aun* in the commonest sense and position ('still' before the word modified); four of the nine extant examples come from Nervo.—MANUEL MACHADO, 1 (7), 3 (1), 4 (1), 5 (1), 6 (1), reveals a free and scattered use.—His brother, ANTONIO MACHADO, 1 (10), 2 (2),<sup>13</sup> 3 (1), 4 (1), 5 (2), 9 (2),<sup>14</sup> stands at the head of the list for freedom and flexibility,—or for incorrectness, looking at the question from the other side. That was perhaps to be expected in so thoughtful and original a poet.

We have not enough data for an examination of regional characteristics, but the following items may be noted, if only as a guide to possible future investigation. Of the American writers represented, Darío, Ortiz and la Avellaneda are as conservative as the most conservative Spaniards, and differ in no wise from them. Isaacs and Nervo, however, have the common trait of eschewing type 1, and favoring other varieties of the temporal adverb than the common precedent *aun*. In them, and in no Spanish writer, the sum of types 2, 3 and 4 exceeds in number examples of type 1.

The poets fragmentarily represented in Hills' *Bardos Cubanos* give, in the aggregate, the record 1 (2), 5 (8), which is truly surprising for its unanimity. One can only infer that the Cuban, perhaps the American, tendency is to avoid *aun* precedent in the sense 'still,' either by the use of another word (*todavía*) or of another position.

#### *University of California*

<sup>13</sup> The only two extant examples are from him.

<sup>14</sup> Note that the four examples of this case come from this author and Gabriel y Galán, two each.

## GERMAN READING IN ELEMENTARY COURSES

*By* JOHN A. HESS

THE German reading lesson is a subject which should receive more careful consideration. Too often teachers feel that they have performed their whole duty, when they have taught the elements of German grammar to a beginning class. In fact, they devote their whole attention to better methods of presenting the subjunctive mood, the passive voice; the modal auxiliaries and equally interesting topics, while the question of German reading is left to take care of itself. Such a state of affairs is deplorable, for really nothing is more vital in successful language teaching than that the proper reading habits be formed at the outset. The character of the material read and its mode of treatment during a student's first two years of language study not infrequently determine his whole attitude toward a particular language. For after all, the amount of language instruction given in class is slight compared with the amount of reading and independent study which the student must do, who is to have pleasure and success in his language pursuits. All that we can hope to do in the classroom is to awaken interest in the foreign language by the wise selection of reading material and by our showing the student how to read by himself intelligently and with increasing mastery and appreciation of the language. The teacher can supply inspiration, incentive and method. The student must do the rest.

Accordingly, the right selection of the reading material in the earlier stages of language instruction is all important. The stories should be easy, full of human interest, abounding in action and devoid of many abstract terms. Reading that is too difficult will discourage the average student at the start and make a subject distasteful to him which otherwise might develop into a real joy. If the plot is clever and there is plenty of action, his attention is held; he is eager to do some extra reading in order to follow the thread of the story, and when he is called upon in class to answer conversational questions in the foreign tongue, he has the plot and incidents so well in mind that he easily understands the teacher's

questions, which at first should be formulated so that a slight rearrangement will convert them into answers. This, as well as illustrative motions and gestures, is for the most part impossible when dealing with abstract subjects.

The vocabulary should be practical, embracing words which the student will meet over and over in his reading. Selections in which certain turns of expression are repeated a number of times are especially desirable (e.g., *Das Feuerzeug*), for constant repetition is one of the essentials of language acquisition. The style and structure of the language must also be examined. Two stories may contain vocabularies of equal difficulty, but the one may be so overloaded with unreal conditions, indirect discourse, long attributive participial constructions, modal auxiliaries, passives, unusual inversions etc., that it is utterly unusable in an elementary class, while the other story, not having these involved constructions, will be read with ease and zest.

What selections will meet these rather rigid demands? How is it possible to find a story in simple language which will appeal to the intelligence and imagination of a high school boy or a college Freshman. That is, indeed, a problem. However, fables, anecdotes, and fairy tales seem to meet the requirements quite well. A fable is generally clothed in simple language, the story itself is understood and appreciated even by a child, while the subtle irony and moral teachings never fail to make their appeal even to the most cultivated mind. And who doesn't appreciate a good joke? We are ready to make unusual demands upon our memories in order to add to our stock in trade, and why should not the same principle hold true in the case of foreign anecdotes if they are pithy and full of humor? It seems also that we never get too old for fairy tales. As children we read *Sleeping Beauty* for the story; as adults we compare it with the old Norse version of Brynhilde awakened by Sigurd and see in each a great nature myth giving concrete expression to certain natural phenomena.

In these different fields, German literature is well equipped. Good German translations of Aesop's and La Fontaine's fables exist side by side with fables composed by Lessing. A good store of anecdotes is also present. The Grimm brothers, Rudolf Baumbach and the German translations of Hans Christian Andersen furnish a rich repertoire of fairy tales. Great is the student's

surprise and joy to meet tales, which were his delight in childhood, now in German garb. To be sure, the *Märchen* of the Grimm brothers offer some archaisms and peculiar inversions, but a little judicious editing can reduce these difficulties to a minimum; even though Andersen's tales are often laid in foreign lands, they are very human and make a vivid appeal to the imagination; while Baumbach's keen sense of humor and ability in inventing legends and myths always find a response in the average American. Especially to be commended are his *Sommermärchen*. A book such as Haertel's *German Reader* offers in simplified German a splendid assortment of tales by Andersen, Baumbach and the Grimms. Even here the grading is not entirely uniform, and the teacher must use discretion and take into account the previous preparation of his pupils. For instance, the constructions and vocabulary of *Das hässliche junge Entlein*, found on page 51, are much simpler than those of *Plappermäulchen* on page 31.

Little books dealing with Germany and German life are also not to be despised. Acquaintance with the customs, manners and institutions of the people whose language the student is studying never fails to arouse enthusiasm, if administered in rational quantities. However, these books should not constitute the sole reading material or they will become monotonous. Of the many books on the market, Holzwarth's *Gruss aus Deutschland* is to be recommended for first year pupils. In a book of over one hundred pages there are found only one thousand different words and only seven hundred different stems. This is accomplished without the book becoming unduly tedious, by having different members of the same family write letters about the same happenings, some using the familiar form of address, others the conventional.

Fully as important as the choice of the reading material is the treatment of the reading lesson. In the first place, much more attention to careful pronunciation should be given, than is usually the case. It is frequently true that a student who has had three or four years of German cannot read a German sentence with sufficient correctness for a native German to understand him. In many cases the fault lies at the teacher's door. Too often has accuracy been sacrificed to speed in covering a large number of pages.



"An ounce of prevention is worth a pound of cure." This adage is especially true in the matter of pronunciation. Let a student mispronounce a foreign language for three or four years and it becomes next to impossible to eradicate the evil. The student must be taken in hand the first year. If necessary, special reading lessons should be given for the weaker members of the class. Insist upon a student's voicing initial *s* and pronouncing final *b*, *d*, *g* voiceless, upon his pronouncing long vowels long and short ones short, and upon his making a real spirant out of the *ch* sound, and one will be surprised at how much the German flavor of his pronunciation is increased.

In the second place some careful translation from German into English is not only permissible, but even highly desirable. Direct-method enthusiasts have in recent years by the boldness of their claims sometimes shaken our faith in the value of translation exercises. They have insisted that all instruction be through the medium of the foreign tongue and have urged that the student be taught to think in the foreign language right from the start. Doubtless, they actually believed that by holding up a picture of a dog and saying *der Hund* that the student would really think *der Hund*. I myself believe no such thing. The student unconsciously or consciously thinks: "*Der Hund* is the German for *the dog*." I do not wish to disparage the use of pictures and other "Realien." The student will longer remember the expression *der Hund* when he has seen the picture, heard the teacher's voice, pronounced the word himself, and last of all seen the printed word, for he has just so many more points of association. What I wish to deny is the claim that the student does not translate. There is no one who thinks consistently in a foreign tongue, unless he has had years of experience in the same, or is buoyed up in his conversation by one native to the language. It is rather a skillful manipulation, not of single words but of whole phrases, sentences and idioms. Let an American or an Englishman come across a new German expression, he finds that he is not intellectually satisfied, until he has learned the English equivalent; and, if in conversation, a sudden unexpected situation arises, he detects himself unconsciously thinking in English.

How absurd, then, to expect the novice to think in German from the beginning. Moreover, how does the teacher, unless

he have supernatural knowledge, know exactly what the student is thinking? Perhaps, when in the reading lesson the words *Stuhl*, *Hund*, and *kühn* occur, the teacher thinks from the look on the student's face and from his answers that he understands their meaning perfectly, while the student is thinking of English *stool*, *hound*, and *keen* all the while.

I have had experience with these direct-method pupils from some of the largest high schools, and it is my constant observation, that although they have considerable feeling for German, read fairly well and understand in a general way my German questions, their knowledge is very vague and inaccurate and that they make the most absurd mistakes, when it is a question of translation.

Consequently, some careful translation is absolutely necessary for a discriminating appreciation of the foreign language. Especially is this true for some of our students, whose English is extremely faulty and who seem sometimes to have rarely had a clear thought in their lives. But the teacher must insist upon an adequate translation. A careless one is worse than none.

Still, the direct-method propaganda has done us a great service. The emphasis upon correct reading of the German and upon German conversation has been of value and encouragement to us all. German conversation in connection with the reading lesson should play an important rôle. German conversational questions at the beginning of the hour over the previous day's reading are of undoubted benefit. The German has been read aloud in class and has been translated, and accordingly the student understands the questions much more readily than he would over the new lesson. If these questions are carefully formulated, employing the expressions and idioms that occur in the text, but avoiding any involved constructions, they will serve the double purpose of clinching the German expressions used and of refreshing in the student's mind the portion of the story already covered. So important do I believe this sort of work that I am always ready to devote at least the first third of the hour to it.

Naturally, when there is much reading in German, much conversation and some grammatical drill, not as many pages can be gone over as by the pure translation method. Perhaps at first not more than a page of new material can be read, where the old method would cover four or five; but when the student has attained

a correct pronunciation, a trained ear, some conversational ability and grammatical accuracy, he experiences a delight in reading which soon enables him to outdistance the pupil fed on a restricted translation-diet.

The question arises: How large should be the place of grammar in the German reading lesson? A teacher of a foreign language should never make the mistake of considering grammar a closed chapter, when the student has been introduced into its mysteries *once*. It must be reviewed constantly for several years if it is going to have permanent value. For this purpose, special composition and grammar courses, where German grammar can be pursued systematically, are desirable. Even in the reading lesson all difficult constructions should be explained, but it certainly should not be made a *corpus vile* for grammatical study, if the students are not to lose all interest in linguistic pursuits. Nevertheless, there are certain sentence elements of such vast importance for the practical understanding and mastery of language, either for reading or speaking, that their treatment in connection with the reading lesson is legitimate.

For instance, the German noun is highly important. The student should be put through such a course of declensional drills, both in formal grammar work and in connection with the reading courses, that it will become a habit of mind on his part, never to consider a German noun learned, unless he knows its gender and the formation of its genitive singular and nominative plural. For several weeks at a time, the student may be required in the daily reading to classify and decline all nouns on a page or half-page of the lesson. Any attendant drudgery is largely removed by the teacher's employing the German terminology in this review; e.g., *Die Blume* ist ein mehrsilbiges Femininum. Alle mehrsilbigen Femina ausser *Mutter* und *Tochter* und denen auf *-nis* *-sal* oder *-kunft* gehören in die schwache Deklination.

Of equal value is the German preposition. A discriminating use of *in*, *an*, *auf*, *bei*, *nach*, and so forth, is one of the surest signs of the mastery of the language. Drill on the prepositions can generally be accomplished by calling attention to the resemblances with, and differences from, the corresponding English prepositions, and by conjugating sentences where prepositions are used idiomatically.

Most important of all is the German verb in its manifold forms. A fair degree of skill in the manipulation of the German verb is the *sine qua non* of ability to speak or even properly understand German. When speaking, we may occasionally assign a wrong gender to a noun, or make it weak when it should be strong, and still be perfectly understood; a wrong preposition will usually do no more harm than provoke a smile on the part of our German friends; but if we cannot handle our German verbs with ease, the conversation proves extremely unsatisfactory. What dexterity in finger exercises and scales is to the pianist, the ready knowledge of the German verb is to him who would truly know German. Mastery of the ordinary conversational forms must become second nature to the student so that he can devote his conscious effort to an interpretation of the beautiful and profound in German literature.

Learning the German verb in the first two years' study is not an impossible task. There are only some one hundred and seventy-five strong verb stems. If a few of these are learned daily, there is no reason why the common ones cannot be mastered in two years. Of course, they cannot all be learned the first time the grammar is gone over. The place to acquire the German verb is in the reading lesson. Let the teacher review in a general way the principles underlying verb conjugation, giving special rules as practical examples arise, as, for instance, that verbs in *-ieren*, *-eln*, *-ern*, *-nen* are always weak. Then let him insist that the student be held so accountable for the verbs occurring in the lesson or part of the lesson each day that he can give their principal parts, conjugate them in the present indicative, and give the three imperative forms. These verbs should also be drilled in complete sentences; especially does this apply to idioms, which should always be reduced to a general form in the first person singular. For example, idioms occurring in *Das Feuerzeug* may be expressed as follows:

Ich befinde mich wohl = I am well

Ich kümmere mich um etwas = I am concerned about something

Das geht mich nichts an = That's none of my business

Ich kehre in dem Hotel ein = I stop (put up) at the hotel

Ich erinnere mich des Wortes (an das Wort) = I remember the word.

If such a proceeding is followed regularly and consistently, the teacher will soon find that the student understands his questions more readily and answers them with greater accuracy, and the student himself is pleased with his facility in understanding and speaking German.

My recommendations for the German reading lesson in elementary courses may thus be summarized: First, careful selection of the reading matter in reference to the interests, preparation and needs of the student. Second, thoroughness in the treatment of the lesson, paying particular attention to pronunciation, translation and conversation. Third, a certain amount of grammatical drill in connection with the reading course, laying special emphasis upon the verb, the essential element in the study of a living language.

*University of Kansas*



## THE PROBLEM OF THE ONE-YEAR LITERATURE SURVEY COURSE AGAIN

(An Answer to Professor Maxwell A. Smith)

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By ALBERT SCHINZ

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NEED I say that I read with much interest and with much sympathy the spirited defense of the one-year survey course in literature by Professor Smith of Chattanooga University? The cause he defends could not very easily find a more competent advocate; and as he does me the honor to quote me repeatedly, I wish first of all to thank him for the extremely courteous tone of his discussion, and for having so fairly stated my viewpoint.

He will not be surprised, however, I suppose, if I solicit the favor of a further hearing for my attitude. Moreover, "*du choc des idées jaillit la lumière.*"

Before entering on the discussion proper, I must correct two slight misstatements. 1. At least so far, the three-year survey course systematically worked out, is our own at Smith College. I tried, but failed, to introduce it at Bryn Mawr. 2. It might be well to emphasize the fact that our literature course at Smith does not begin in the freshman year, (except for students entering with four units of French); the vast majority of students, about four hundred, enter with three units of French and they are given another year of language before they are considered ready to begin to really *grasp* literature.

Now let us come to the discussion itself. I realize fully the importance of one of the difficulties mentioned by Professor Smith: namely, that there are often students who have only one year at their disposal for a course in French, and who, moreover, are devoting it to French literature when they might as well give it to some other elective. Such students deserve full consideration and ought to get as much as possible within that one year. But this does not do away with my contention that psychologically speaking and because the grasp of our brain is limited (for which we are not to blame) it is impossible to treat satisfactorily *the whole* of French literature in one year. You cannot put an elephant in a rabbit hole.

Incidentally, the second argument of Professor Smith—namely, that students in other institutions have often less preparation in French than the Smith College girls when the latter begin their course in literature,—supports entirely my point of view; for, the less you are prepared in language, the less you can assimilate literature (in the original tongue). Of course the picture drawn by Professor Smith in his article is extremely enticing:

From the same standpoint of general culture the one year Survey Course in literature is a remarkable aid in linking up the work of several departments. To the student of history, for example, how important it is to watch the seventeenth century, a condition which exactly parallels the work of Richelieu in bringing order out of chaos until the foundation for the highly centralized monarchy of Louis XIV has been laid. For the student of political science, how indispensable it is to understand the work of Montesquieu, Rousseau and Voltaire, for the specialist in education, the theories of Rabelais, Montaigne, and Rousseau. The Greek student who observes the transformation which is given to the Iphigenia of Euripides by the pen of Racine or Goethe, the Latin specialist who sees Molière reworking the themes of Plautus and Terence, the student of English literature who notes the attempt of Sainte Beuve to transplant to France the flower of Wordsworth's and the Lakists' genius—all will be filled with a warm glow of satisfaction as they see the water tight compartments which separate their own specialty from the rest of human knowledge broken down.

The vision is magnificent. To suggest "linking together" with French literature the various branches of knowledge, history, art, literature of other countries, is the very thing we must aim at. But if you have not even time enough in a course to set forth the important facts in your own topic, French Literature,<sup>1</sup> how can you have time to suggest "linking together" with other subjects? And unless students attending other institutions are very different from our students at Smith College (which I rather doubt) the students have very seldom the general culture necessary for the task. To put it briefly, the course as described by Professor Smith presupposes the very information and the mental alertness which students have not acquired, but which we must now give them. In my opinion, a general Survey Course would be a splendid thing to give as a *re-capitulation*, but instead of that, many of us use it as an introduction: "La charrue devant les bœufs" . . . and therefore results cannot be excellent.

<sup>1</sup> Did not Professor Smith even omit the name of Calvin in his printed Survey Course?

No doubt, as Professor Smith says, *much* may depend upon the individual teacher. But from my experience, there are not many good teachers; and I can give this concrete information, that I examine every year in the fall from fifteen to twenty students coming to Smith College with "advanced standing" and having had some *Survey Course*. These students invariably admit that they got little (or less) from the course; and most of them say at once *without being asked*, that nothing was retained of so many facts which they had supposedly learned. Moreover, none, so far, has ever complained of having been asked to *repeat* a course after completing the first part of our three year survey course (classical literature and eighteenth century).

Thus, realizing on the one hand, the difficulties mentioned by Professor Smith, and on the other hand, realizing the hopelessness of the one-year Survey Course, we are forced to this conclusion, which we have already suggested in the *MODERN LANGUAGE JOURNAL* of April, 1924; namely, reduce the scope of the course, and survey (for it will still be "surveying") only such a period of time as you profitably can in the one year.

Professor Smith himself proposes this as one way to meet the difficulties of the problem; so we are not so very far apart in our conclusions. The choice seems to be, in French literature, between: (a) the Classical Period, covering the seventeenth and eighteenth centuries with special emphasis on the first, and (b) the nineteenth century. The arguments in favor of either the one or the other are different, but of about equal weight: the Classical Period is further away from us and is expressed in a language somewhat archaic, therefore the study of it needs more help; it is moreover the fundamental period of French literature. But the nineteenth century is of more direct interest because nearer to us; at the same time, however, and for this very reason, it can be better tackled by the student alone without help from the professor. The choice ought to be made according to the class of students which the college or university is mostly receiving. In an institution laying stress on Liberal Arts, the Classical period will be more relevant; in an institution laying stress on modern pursuits, the nineteenth century seems better suited.

Only one word more, the above remarks apply to our present conditions. The day may well come when on entering college,

our students are better prepared, both as regards to their familiarity with the French language and as regards their general information. Thus the one-year Survey Course may become a possibility in the future. Let us hope for it by all means.

*Smith College*

## AN EXPERIMENT INVOLVING THE LABORATORY METHOD











By CAROLINE CARPENTER HOUSE

**B**ELIEVING that the amount of knowledge of the French language that represents the average unit could be acquired in less time than the regular one hundred and thirty-five hours of recitation, a teaching experiment was made with ninth grade pupils in the spring of 1924.

The first lessons were devoted to learning the sounds of the French language, the symbols of the International Phonetic Association, counting, easy talk about objects in the room that could be seen and pointed out, parts of the body, clothing and the like. As soon as the pupils heard a new word, they were required to analyze it into its different sounds and write it in symbols. At the end of the ninth lesson they could count in French to one hundred and had an aural vocabulary of more than forty other words representing different parts of speech. Of course, all words were learned in their proper connection in sentences. Never was even a short vocabulary, as such, assigned for study.

With the first lesson in the grammar the class began the automatizing work of the Laboratory Method of Professor A. I. Roehm. The special technique of this method may be shown by using some of the exercises taken from the manual for Fraser and Squair's Grammar. In the left-hand column of the vocabulary in Lesson I of the grammar are presented common objects and persons—*l'argent*, *l'enfant*, etc. In the right-hand column are verbal expressions—*j'ai*, *j'aime*, *je donne à*, etc.—which will combine naturally with the objects and persons to make sentences: *j'ai l'argent*; *j'aime l'enfant*; *je donne le livre à Louise*. The objects and persons are represented by pictures on cards three by five inches, set up on little wooden easels placed on a table, desk, or lap-board. The actions are indicated by the gestures and attitude of the pupil. In Lesson I we have cards for the following persons and objects:

## EXERCISE 4

Back Row:	l'enfant 	l'homme 	la mère 	l'oncle 	Robert 
Front Row:	l'argent 	le livre 	le papier 	la plume 	la table 

The shaded part is the spot on the card occupied by the real picture of *l'enfant*, *l'argent*, etc.

The pupil actually moves each object over to the corresponding person and repeats:

Je donne l'argent à l'enfant, je donne le livre à l'homme, je donne le papier à la mère, je donne la plume à l'oncle, je donne la table à Robert.

Each of the other members of the group repeats the same in turn.

## EXERCISE 5

Considering that each object in the front row is the property of the person in the back row, A says:

J'ai l'argent de l'enfant, j'ai le livre de l'homme, j'ai le papier de la mère, etc.

B and C repeat the same in turn.

## EXERCISE 6

Separate the two rows of cards as far as possible. This exercise shows how two persons coöperate in questions and answers.

A to B. Montrez-moi l'argent.

B. Voici l'argent.













A. Montrez-moi l'enfant.

B. Voilà l'enfant. Etc.

Gestures suggesting proximity or distance accompany *voici* and *voilà*. Cards may now be placed out of order, thus rendering the questions and answers more natural. For the card that is in the front row *voici* is used, and for the one in the back row *voilà*.

## LESSON VI.

## EXERCISE 1

le père 	les enfants 	Marie 	les hommes 	l'élève 	la mère 
l'argent 	les livres 	les plumes 	les crayons 	les cahiers 	les lettres 

(a). A to B:

J'ai l'argent du père, j'ai les livres des enfants, j'ai les plumes de Marie, j'ai les crayons des hommes, j'ai les cahiers de l'élève, j'ai les lettres de la mère.

(b). B is considered to have the objects now.

A to B: Vous avez l'argent du père, vous avez les livres des enfants, etc.

(c). Now the objects are considered to be in the possession of C. A to B, (referring to C): Mlle C a l'argent du père, elle a les livres des enfants, elle a les plumes de Marie, etc.

Usually three students form the group for practice, and in the absence of other students A should have the picture of a person beside him whom we call X; B should have beside him the picture which is called Y; and C should have beside him the picture which is called Z.

A to B, referring to C and Z:

Mlle C et Monsieur Z ont l'argent du père, ils ont les livres des enfants, ils ont les plumes de Marie, etc.

## EXERCISE 3

(a). The objects belong to B and C.

A to B: Avez-vous des livres?

B. Oui, j'en ai.

A. Mlle C a-t-elle des plumes?

B. Elle en a; etc.

(b). A to B: Vous avez des livres, je n'en ai pas; vous avez des lettres, je n'en ai pas; etc.







## EXERCISE 7

Consider that all the objects belong to A, B, and C.





A to B: J'ai de l'argent et vous en avez, et Mlle C en a aussi; j'ai des crayons, et vous en avez, et Mlle C en a aussi; etc.

## LESSON VIII.





Possessed by C and Z.

l'oncle	les sœurs	les élèves	les amies
			

Possessed by B and Y

la mère	le frère	les amis	l'amie
			

Possessed by A and X.

le père	la tante	le professeur	l'ami
			

## EXERCISE 1

A to B: Je suis devant mon père, vous êtes devant votre mère, Mlle C est devant son oncle, etc.

## EXERCISE 3

A, B, and C move away from the table. A: Je ne suis pas devant mon père maintenant, vous n'êtes pas devant votre mère maintenant, elle n'est pas devant son oncle maintenant, etc.

## EXERCISE 4

A, referring to himself and X: Nous ne sommes pas devant notre père, vous n'êtes pas devant votre mère, etc.

## EXERCISE 5

A, touching cards near him and pointing to those in the other rows, says: Je parle avec mon père, il est ici. Je ne parle pas avec ma mère, elle est là. Je parle avec mon professeur, il est ici. Je ne parle pas avec mes sœurs, elles sont là. Etc.

## LESSON XII

(The pictures of course show clearly the qualities expressed by the adjectives.)

## EXERCISE 2



(a). A: Voici la maison blanche, elle est belle; voilà la maison grise, elle est vilaine. Voici le crayon brun, il est long; voilà le crayon vert, il est court, etc.

(b). A: J'ai une belle maison, vous avez une vilaine maison; j'ai un long crayon, vous avez un court crayon, etc.

(c). A: Est-ce que la belle maison blanche est devant la vilaine maison grise?

B. Elle y est.

A. Est-ce que le court crayon vert est derrière le long crayon brun?

B. Oui, Mademoiselle, il y est, etc.

Psychologists have proved that words accompanied by images are recalled three times as readily as words presented without images. The laboratory cards furnish images of the substantives, and the manipulations of these cards furnish the images of the words of action. We therefore have the psychologic advantages of the direct method without the disadvantage that arises from the fact that the wide range of objects and actions involved in actual life can not be staged in the classroom. The laboratory cards are so easily manipulated that practically everything can be staged and thoroughly automatized by means of simultaneous spatial and muscular reaction. Each student repeats these series of sentences scores of times. The laboratory cards are quickly set up and the transition from one picture object to the next is so rapid that the student in a short half hour repeats great volumes of easy

visual, experienced, and practical French. In a class the set-up of the laboratory cards should be exactly the same before each group. All the students are experiencing and thinking what is being uttered in French. This highly increased self-activity of the students, as well as the controlled, unified procedure in the class recitation, is invaluable.

The laboratory exercises remedy the one greatest fault of modern language teaching—the *lack of sufficient repetition on the part of the students*. The student can repeat the sentences again and again, just as a piano or typewriting student masters a musical scale or a sentence by rapid practice scores of times. In such practice the act of repeating leaves the center of his consciousness, being replaced by the conscious immediate experience of what he is saying. The repetition of the words with the picture objects simultaneously flashed on the mind quickly results in automatization—that is, the student comes to think in French.

To write these exercises quickly automatizes the spelling and writing. By the laboratory method the achievement in reading ability is higher than that in any other phase of proficiency. The primary goal of a two years' course in French is a non-translating reading knowledge of ordinary French, with a reading speed that is at least one-half that in English. The automatization of the sentences and elementary vocabulary and sentence-structure in these exercises bears its richest fruit in developing a direct non-translating reading ability that makes the above goal attainable.

These ninth graders proceeded naturally to other forms of work, most beneficial and interesting in linguistic study, viz: dramatics, games, spontaneous oral expression, a desire and attempt to read with great interest various simple books and journals that were placed within their reach. The phonograph records of French gave them keen pleasure. Easy books, journals, pictures, the phonograph, letters from French boys and girls, were some of the laboratory equipment. It was a regular part of the recitation for the pupil to stand up and attempt to relate in French something he had read.

The special attainments of the pupils in this experiment of less than sixty-five hours of recitation with the teacher may possibly compare well with what is accomplished in the first year of high school French. At any rate these pupils, in the fall of

1924, entered the second year French of their high school, and led their class. Among other things they had learned thoroughly the facts of grammar contained in the first twenty lessons of Fraser and Squair's "New Complete French Grammar," had read more than one hundred and fifty-two pages of easy French, and had a passive vocabulary of about twenty-three hundred words. After being carefully tested individually the active vocabulary possessed by each proved to vary with the different pupils, being from three hundred to six hundred words. By active vocabulary is meant the words understood when heard and that could be commanded orally by the pupil of his own accord, and which on his own initiative he could write correctly in connected discourse.

From the old Latin method, or exclusive grammar method, it was a great step to the natural method. To the good qualities of the natural method were added system and phonetics and we had the direct method. Retaining all the excellencies of the direct method, the laboratory method adds the automatizing exercises which become the instrument for practice with which the pupil does the work and does not listen to the teacher nine-tenths of the time. On this instrument, as on his piano or typewriter, he practices with the confidence and self-reliance essential to success.

When we consider the ratio of sixty-five hours to one hundred and thirty-five hours, and also the amount of the achievement of these pupils individually, and the fact that without further instruction they entered the second year French class of their high school and led this class, it is plain that in this experiment the results obtained were positive. Undoubtedly it is proven that more than twice the usual amount of very practical French can be and should be mastered by the high school pupil in one year.

*Formerly Associate Prof. Modern Languages,  
University of Tennessee.*



## ÉDOUARD ESTAUNIÉ

By WILLIAM H. SCHEIFLEY

QUITE aside from the intrinsic merit of Édouard Estaunié's work, several of his traits should commend him. Frowning upon the mania for commercialized production, he has taken his time, being apparently in no hurry to "arrive." In thirty-five years scarcely a dozen volumes have come from his gifted pen. In this respect he seems to have profited by the experience of Flaubert. Perhaps also he realized the wisdom of Boileau's advice to authors. Literature, it is true, was only one aspect of his activity. But nothing indicates that he ever aspired to a more intensive production.

Nor does M. Estaunié seek to stimulate his fame through self-advertising, that bane of modern literary manners. Convinced that merit is always discovered, he lets his creations make their own way. He neither solicits interviews nor contributes "indiscretions" for the press. Only his intimate friends know his abode and habits of life. Few acquainted with his former administrative career suspected that he was a romancer. He shuns *cénacles* and coteries, rightly believing that such influences endanger an author's originality.

No doubt his disdain of "literary strategy" partly accounts for the late recognition that has come to him. But owing to this very fact his fame will the more likely endure. Its growth has been gradual and natural. Each new volume of his fiction, mature and substantial, has revealed his temperament from a different angle. Though the French Academy wished to welcome him a decade ago, he was elected to membership only last year. But that tardy distinction, besides repairing an unjust neglect, has awakened interest in the novelist.

Born in 1862 at Dijon, Édouard Estaunié is a Burgundian, sprung from the higher bourgeoisie. On his mother's side he comes of conservative stock. His stern grandfather would rise in the middle of the night for prayer and self-discipline. The novelist's other grandfather, a country gentleman of the South,

was an austere Jansenist. He ignored politics, but took a passionate interest in spiritual matters. Deeply serious, this Gascon lacked the traditional traits of his race. His son, Édouard's father, who had won distinction at the Polytechnic Institute, became a mining engineer. But owing to his premature death, the lad's education was directed by his Burgundian grandfather. M. Monthieu, severe alike to himself and to others, subjected Édouard to rigid discipline. The youth, while attending the Jesuit school at Dijon, had to get up at five and prepare his lessons thoroughly. Thus various influences contributed to inculcate in him a serious conception of life.

He took his secondary education in Paris, and, like his father, decided upon a scientific career. Some of his classmates at the Polytechnic Institute were destined to become noted, for example, Ferber, the father of French aviation, General Nollet, and Marcel Prévost. As for M. Estaunié, the years he spent at the school have certainly caused him no regret. Nor should they be charged against his fiction. We are getting away from the prejudice that formerly denied literary talent to students of technology. Lucien Fabre, the engineer who won the coveted Goncourt prize in 1923, is surely a gifted novelist and poet.

At the completion of his course, Estaunié entered the Post and Telegraph service, and was sent to study the technical systems of Holland. The mission proved to be a decisive step in his career, since it initiated his literary activity. While in the Netherlands he devoted his leisure moments to the art galleries, musings evidenced by his *Petits Maîtres*, penetrating impressions of the minor Dutch artists. In this volume we see the future novelist consulting painters regarding an art which was both theirs and his own—that of interpreting reality.

The artist, according to his early conviction, should not merely copy exterior reality. Neither should he adorn it with spurious ornaments. His business is to reveal its inner spirit. The portrait of Terburg will make Estaunié's thought clear. The Terburg that his contemporaries knew did not suggest his work, for his work represented his inner life. And often there is an essential difference between our inner life and our outer life, a principle admirably illustrated by Estaunié in *La Vie secrète*.



In studying the Dutch realists, the young engineer perceived the impossibility of understanding a painting by the aid of scientific processes only. And yet at that time the over-confident spokesmen of science fondly believed that their "new idol" was a master-key to criticism. For did not the naturalist romancers, who copied from science their so-called experimental methods, presume to elaborate a scientific interpretation of man and society? To such enthusiasts Estaunié declared that criticism was no science. On the contrary, the interpretation of art he reserved for what the French call "*l'esprit de finesse*."

After his sojourn in Holland, Édouard Estaunié pursued during the next three decades his double career. But unlike most men of letters, he took his administrative duties seriously. And by virtue of his efficiency he was appointed director of the *École d'Application*, which trains postal engineers and administrators. Having observed the evil results of narrow specialization, he opened its doors wide to culture. Thanks to such initiative, the institution, latterly decadent, took on vigorous life, attracting students from all Europe. During the late war he directed with equal skill the telegraph service between the English zone and the French.

Estaunié exhibits a dual personality, albeit his tendencies blend in perfect harmony. On the one hand he impresses us as a logician who believes in the rigor of inexorable fate. Do what we may, there is no escape from destiny. Hence his admiration of Paul Hervieu's art. Like Emile Baumann, he affirms that "*on peut démolir une ville, brûler un livre, gratter un marbre: on n'efface pas dans un cerveau la trace d'une parole*." At times too, he reminds one of Loti's melancholy fatalism.

In his other aspect Estaunié is a Bergsonian idealist with contempt for reason as a psychological reliance. Are not his characters guided by divination? He thus appears as a poet, though of a kind not common in France. Extremely impressionable, he shares that feature of symbolism. But for representing spiritual moods he excels the symbolists. With what charm he depicts mystery and suspicion! While his scenes of mental torture lack the shuddering character of Poe's and Mérimée's, they seem more human. Especially effective are his personifications. With him as with Dickens, a room or a piece of furniture

may assume a vivid personality. Whence his assertion that "les morts se taisent pour mieux commander."

His first romance, *Un Simple*, he dedicated to Maupassant. That "painter of humble truth" appealed to him because he avoided the morbidity and spurious romanticism of the naturalists. Estaunié, like Paul Margueritte, sought especially to temper their brutality. Yet, in his maiden effort he fell into the same error. The hero, learning that his mother is unworthy of his affection, commits suicide. Though fairly well motivated, the conclusion seems strained. True, young Deschantres experiences harrowing suspicion and doubt. And the truth proves more intolerable still, the plot being so constructed as to leave him no escape from agonizing torture.

While Estaunié's novels cannot be conveniently grouped, two treat social themes, and the others deal broadly with spiritual life. The social studies comprise *L'Empreinte* and *Le Ferment*. To the second division belong *La Vie Secrète*, *L'Appel de la Route*, *Les Choses voient*, *Solitudes*, *L'Ascension de M. Baslèvre*, *L'Infirmes aux Mains de Lumière*, and *Le Labyrinthe*. The author disdains the enticing bait of sensual realism. Rather does his interest center in mental conflicts, unsuspected tragedies, and the portrayal of character. He is attracted also by philosophic questions and the galvanizing force of love. By virtue of his inventive mind, he can dramatize even abstract themes. He dwells much in the invisible world.

In *L'Empreinte* he considers the influence of the Jesuits upon their pupils. The central character, who has received their "imprint," is prevented by his guardian from joining the Order. Nevertheless, he bears his former masters a grudge for stifling his individuality. But since in seeking to revise his religious convictions he has become an ascetic skeptic, unfitted for the secular world, he returns to the disciples of Loyola. *L'Empreinte* is based upon personal observation, even the Jesuits attesting its fidelity to life.

If Estaunié's strictures gratified the adversaries of French sectarian education, his next volume completely disillusioned them. For *Le Ferment* showed the official schools to be breeders of anarchy. Its *déclassés*, who have pursued materialistic studies to the detriment of their emotional life, crave spiritual

food. Finding their diplomas useless, they would destroy the social order that has deceived them. Like Brieux, the author points out the inconsistency of society in promoting education that does not prepare people for life.

For the moment various French novelists manifested interest in social questions. As usual, however, most of them were concerned with sex and the eternal triangle. Few frequented bypaths leading to the mysterious realm revealed by Estaunié in *La Vie secrète*. The idea probably came to him in Holland. Terburg, he fancied, led two existences. In other words, "Beneath our apparent life is another, which would amaze our fellows, were it revealed." This cryptic leaven silently works the sacred soil of the spirit. Long masked by daily routine, it suddenly overwhelms us, bringing either salvation or death.

In *La Vie secrète* the mysterious force proves fatal to a naturalist, but the priest and the country spinster survive. The naturalist's hidden passion is the study of ants, which causes him to reject religion and social laws. The abbé, a worshiper of a saint, on learning that his idol never existed, almost succumbs to nihilism. As for the mellow spinster, her unavowed attachment to her nephew suddenly throws her into a dangerous crisis.

*L'Appel de la Route*, likewise, is strewn with mysterious tragedies. Though René has wronged no one, he unwittingly dooms Annette to celibacy. And because Geneviève cannot marry him, she dies of grief in a convent, driving her father to despair. As if to crown misfortune, René's love of Geneviève causes him to enlist in Morocco, where he loses his life. These, it appears, are expiatory disasters, due to a remote moral fault of René's mother.

The fact is that Estaunié, with Maeterlinck and Freud, believes in the unconscious life. Maeterlinck's theater, we know, is based upon what he terms "le dédoublement de la vie." According to Freud, the human mind is composed of parallel strata, some visible, others concealed; and it is the hidden strata that govern our lives. Today Freud's theories find considerable support with the French, André Gide being one of their exponents.

Nor has the prestige of Poe and Dickens waned in France.

While they may not have influenced Estaunié, he shares their personifications. And if he did imitate them, he has surpassed his masters. This, thanks especially to his assimilation of Balzac's imaginative realism, which lends color to his milieu. After the philosophic novels dealing with cryptic life he composed *Les Choses voient*, a tragedy related by mute witnesses of secret acts.

How impressively Estaunié depicts a house enveloped in silence!—a silence which even a soft shadow would ruffle. Who could better describe the delicate vibrations of a stairway or the meditations of a clock when it alone is awake? And what other timepiece ever *listened* to the breaking of dawn? His conception suggests that of Lesage, whose imp removes the house tops. However, the older novelist caters chiefly to our instincts, and Estaunié's appeal is ethical. Like Loti he shows the transitoriness of life. For do not such of man's creations as clocks and mirrors live on to tell his tragic secrets? With a dramatic effect worthy of Balzac, Estaunié's faithful Mirror has scrutinized Noémi Clérabault in spite of her reluctance to confide her guilty face. Neither has Balzac painted many scenes superior to that, related by the Mirror, in which Noémi tried to persuade her daughter to make a marriage that would further hide her own crime. Such crises keep interest at high tension.

Though not dramatic, *Solitudes* is comparable in sadness to *Pêcheur d'Islande*. But whereas Loti's fishermen succumb to the "insatiable sea," Estaunié's bourgeois are victims to man's inherent loneliness. Owing to cryptic life, people, even when together, are as if isolated. Inattentive or resigned, all seem like captives, tortured by their innate longing for companionship. Mlle. Gauche, a lonely spinster, courageously accepts her fate, thanks to prayers and meditation. But unhappily, social distraction enters her life. Consequently, when she is obliged to resume her former loneliness, she dies of grief.

Nor is companionship a guarantee against mental loneliness. Far from it. Our novelist has known "des solitudes à deux" in comparison with which the life of Mlle. Gauche was a paradise. "What a desert without shade and water!" To be sure, as long as we are not aware of our solitude, no serious harm results. But woe unto him who comes to realize his disaster!

According to the author, a more elusive malady does not exist. The more it oppresses us, the deeper our silence. Fortunately, solitude is not merely a malign force of destruction. It may act as a galvanizing stimulant that exalts and transfigures. True, such exaltation proves fatal to the weak; but it electrifies the strong—savants, artists, and saints. Small wonder, therefore, that those chosen spirits should exclaim: "Oh déchirement de la Solitude! comme tu nous emportes loin de nous-mêmes, c'est-à-dire vers les hauteurs!"

Of Estaunié's remaining works, two need not detain us for long. *L'Ascension de M. Baslèvre*, a corollary of the principle enunciated in *Les Choses voient*, portrays Platonic love at first sight. When past middle age, the ascetic Baslèvre suddenly becomes so enamored of a woman that after her death he worships her memory as if she were still present. The second romance, *L'Infirmé aux Mains de Lumière*, echoes the theme of *Solitudes*. A man has sacrificed his happiness for his infirm sister, devotion which, owing to mental "loneliness," she fails to realize. Both novels suggest the fantasy of François de Curel, although unlike him, Estaunié is never hampered by poverty of invention.

His inventive genius is splendidly evidenced by *Le Labyrinthe*, the story of a falsehood. With part of a fortune that he thinks he has inherited, Jean Pesnel pays the creditors of his suicide father, only to find his aunt's undated will, by which she left her property to an estimable girl of modest means. Hoping so to repair the wrong he has done Alice, Jean marries her. But the secret of the will poisons their happiness. Like a person mired in quicksand, the husband sinks deeper from each attempt to extricate himself. Nor does truth avail; for all the truths in existence cannot obliterate the initial lie, which has necessitated the others. It is indeed a labyrinth without exit.

This story of mental torture grips the conscience and holds attention to the end. It is bathed in the highly charged atmosphere characteristic of Estaunié's fiction—an atmosphere in which reality often assumes the form of hallucination. But under the oppressive spell there gradually germinates sublime poetry, born of suffering and of that mysterious aspiration which links the ephemeral with the eternal.

Édouard Estaunié is probably the only important French novelist of today who reveals no Flaubertian influence. True, he exhibits Flaubert's objectivism; but that proves nothing. In his two fundamental traits, the artistic and the philosophic, he diverges widely from the author of *Madame Bovary*. Though not didactic, he is at the antipodes from art for art. For one reason because he believes in the moral responsibility of authors. Neither does he share Flaubert's cult of artistic perfection. To be sure, Estaunié excels for technique, invention, plot, and dramatic suspense. Few novelists would disown his style. Yet he regards form as secondary to substance, even though the substance be largely abstract.

Further, his philosophy contrasts sharply with that of Flaubert and the other naturalists. Whereas they were positivists, he is an idealist. They represented materialism; he represents spiritualism. With all his scientific training, Estaunié flatly rejects that materialist dictum, "I believe only in what my scalpel can touch." On the contrary, being concerned with the invisible world as well as with the visible, he holds that there is mystery everywhere, and especially in the human face. "La plupart des êtres qu'il a créés," says André Bellessort, "sont de grands solitaires qui ne connaissent ni les abandons, ni les épanchements." His characters imprison their passion under deep silence. But there comes a moment when the smoldering fire flares up with a violence that only the catastrophe can extinguish.

All literatures need novelists like Édouard Estaunié to temper the depressing influence of materialism and the trite theme of sex. Well known is his esteem for Dostoievsky and Selma Lagerlöf. *Solitudes* makes one think of Strindberg. But the foreign writer that influenced him most was probably Conrad, to whom he recently paid high tribute. Of present-day French writers Estaunié especially resembles Currel, Schuré, and Claudel. One critic likens him to Bossuet. But rather has his predilection for the inner life infused into his fiction the vivifying anguish of Pascal. Be that as it may, his vigorous art assures him an honorable place among the few really imaginative French novelists of his generation.

*Indiana University*

## THE TRODDEN PATH — HOW FAR AFIELD

By LOUISE E. BENTLEY

"Le chemin le plus long est souvent le plus court!"

ANYONE who drives an automobile realizes the truth of this old proverb and applies it frequently in taking long détours, for jogging along a poor road is certainly not enjoyable and is not good for any car, and the greater speed that one can make along good roads makes the détour worth while by keeping the machine in good condition and bringing one sooner to his goal. I find that in the same way the détour pays in the study of a language, that the turning off along a pleasant road gives such new interest that greater speed can be maintained when coming back to the trodden path, and that the goal—an understanding and appreciation of the language and literature—is really reached more quickly than when the trodden path alone is followed.

Perhaps there are other teachers of modern languages who will be interested in knowing about one of the pleasant little détours that I have taken in my teaching of French. I feel that the pupils like to take it and that they advance more rapidly and take greater interest in their work because of it, and it is a détour that I hope to continue to make as long as I teach a modern language. I have been directing my classes in high school French along this détour, by encouraging them to undertake collateral or supplementary reading. I began this several years ago purely as an experiment, but I consider it a most important part of my teaching today.

I have long felt that the difference between the person who is a reader and the one who is not, is that the reader has found the books that interest him, while the other person has not. I think that frequently in our schools the boy or girl does not like many of the books assigned for reading, does not happen to find a book that particularly appeals, and therefore assumes that *all* books are uninteresting. With such a vast number of books as there are, surely there is something to appeal to every pupil. Some there are who find quite early in life that there are books



that open a new world to them. These ask eagerly for more and find a companionship that brings enduring comfort and satisfaction. Our English teachers have understood the importance of interesting their pupils in good books, and it is largely because of this that a wider range of choice is given in the collateral reading in English today than was formerly given. In French, however, as a general rule, not very much effort has been made to interest our pupils in reading for themselves. We have not felt that we had any responsibility in interesting them in reading French outside of the class room but have felt, I think, that the principal reason for reading even the books read in the classroom is to teach the language. All the books read have been primarily *text-books*.

When I first began to teach I found that there were pupils even in beginning classes who could do much more than the average and who were glad to read extra stories. I did not divide my classes into A, B, and C groups, and assign lessons of varying lengths to the pupils of these groups but I lent to the pupils of this A group extra books to read. I did not offer extra credit in exchange for reading but I lent my personal books as a friend would lend any book to a friend interested in the same things. As I realized the enthusiasm with which these books were read, I felt that I wanted to give all of my pupils the chance to know the pleasure that comes from reading a foreign language when that reading is not an assigned lesson. I had subscribed to "l'Illustration" for several years and occasionally I lent old copies of that beautiful magazine to my classes, let them take these copies home, look at them, and bring them back the next morning, and I asked no questions about what had been read! I had some old French newspapers and these I lent in the same way, merely asking the boys and girls whether they had found them enjoyable.

I began wondering how I could find time for regular outside reading and as I thought about it, my problem was solved by another need. I wanted more time for sight translation, for extra drill on points that had seemed especially difficult, for conversation and dictation, and I needed time to return papers and to go over tests. The thought came to me that I could combine my two needs and satisfy them both. I chose Monday as the day and began my experiment with trepidation, but it has

been most successful. I now plan my work so that my classes have four prepared lessons a week, on Tuesday, Wednesday, Thursday, and Friday. The assignment for Monday is to read "something in French for forty-five minutes outside of the class." In class on Mondays, after asking for a report on this reading, which I shall mention later, I return all the papers that I have taken up the week before and, after explaining my corrections or answering questions about them, I devote the time to oral and aural work. It is not of this lesson that I wish to speak, however, but of the outside reading.

I know that I personally find very much more pleasure in reading a book just for the joy of it than in reading a book of which I must give a report and criticism before a group of people. I tell my pupils that I want them to learn the joy that there may be in reading French when they are not to be asked questions upon what they have read. All that they are required to tell me is that they have read for forty-five minutes and to give me the name of the book or stories read. Sometimes I have the reports written on little slips of paper and given to me, sometimes I ask members of the class what each has read and comment about some of the reading so that other pupils may perhaps read the same stories. I tell these young people never to continue reading a book that is not interesting but to try something else.

When I was in college I took a course in English in which we were supposed to read as collateral work three thousand lines of poetry a week and to hand in a statement of what we had read. I remember that the professor said in the class one day that a certain young man must be very fond of "The Faerie Queene" as he had read it three times! The young man, who for so long a time had been reporting each week that he had read three thousand lines of Spenser's poem, was discovered to have read not one line of it. He subsequently left the university. I am always aware of this possibility in assigning this sort of work. I tell my pupils that if they wish to cheat me they can, but that they will really be cheating themselves. There may be a few who say that they have read when they have not done so, but I am sure that there are not many, and because there may be a few pupils who are untrustworthy, the others should not be deprived of the pleasure and value of such an opportunity.

Perhaps some of you are wondering where my pupils find the books to read. At first I used nothing but my old copies of "l'Illustration," my old newspapers, and some of my own books which I lent to the pupils. When I began having the collateral reading in all of my classes each week I found that the library work was becoming too great, so I placed in the school library a shelf of books made up largely of books that had been sent to me by publishers as samples for examination. I told the other French teachers about them and asked that the library buy a few books for us. A few have been added from time to time and we now have about three hundred little books. Our French club also subscribes to "l'Illustration" and that is in the library. However, during the last few years "l'Illustration" and the library books have not been read as much as before. Nearly all of my pupils subscribe to "Le Petit Journal," the little French newspaper published every two weeks by Doubleday, Page and Company, and it is very popular for the supplementary reading. The first books put on the library shelf were, as I have said, books that had been sent to me by publishers for examination. I have added to our collection by ordering duplicates of some of these books and newer editions brought out by these publishing houses. We now have copies of many of the readers and story books edited by the various book companies for high school use. I find that my first year pupils enjoy very much reading fairy tales and the simple stories found in the many excellent books for first year reading, while "l'Abbé Constantin," "Le Petit Pierre," and "Les Oberlé" are favorites with the more advanced pupils. No book other than those in the library is accepted as satisfactory for supplementary reading unless permission has been given to read it. The pupils are not permitted to read any book at all just because it happens to be written in French!

One year I asked my pupils to keep a list of the books that they had read each week, in order to give it to me in June. I was really amazed and very much interested when I read some of the lists. I am going to give the list of books read as outside reading during her four years of high school by one of my pupils, who was graduated and who is now a senior in college. The pupils are not all like her. It was she who won the prize offered by Doubleday, Page and Company for the best letter giving reasons for

liking "Le Petit Journal," written by a student of French in any high school or college in the country. Her letter was written early in her Freshman year at the University of Cincinnati. Here is the list of books that this girl read during her high school course in addition to the reading specifically assigned in the class:

Sans Famille	Les Travailleurs de la Mer
Les Oberlé	Quatre-vingt-treize
Les Nouveaux Oberlé	L'abbé Constantin
Le Roi des Montagnes	Mon Oncle et mon Curé
La Chute (Les Misérables)	La Neuvaïne de Colette
Paul et Virginie	La Mère Michel et son Chat
Le Petit Chose	Le Crime de Sylvestre Bonnard
Colomba	Histoire de France (Lavis)

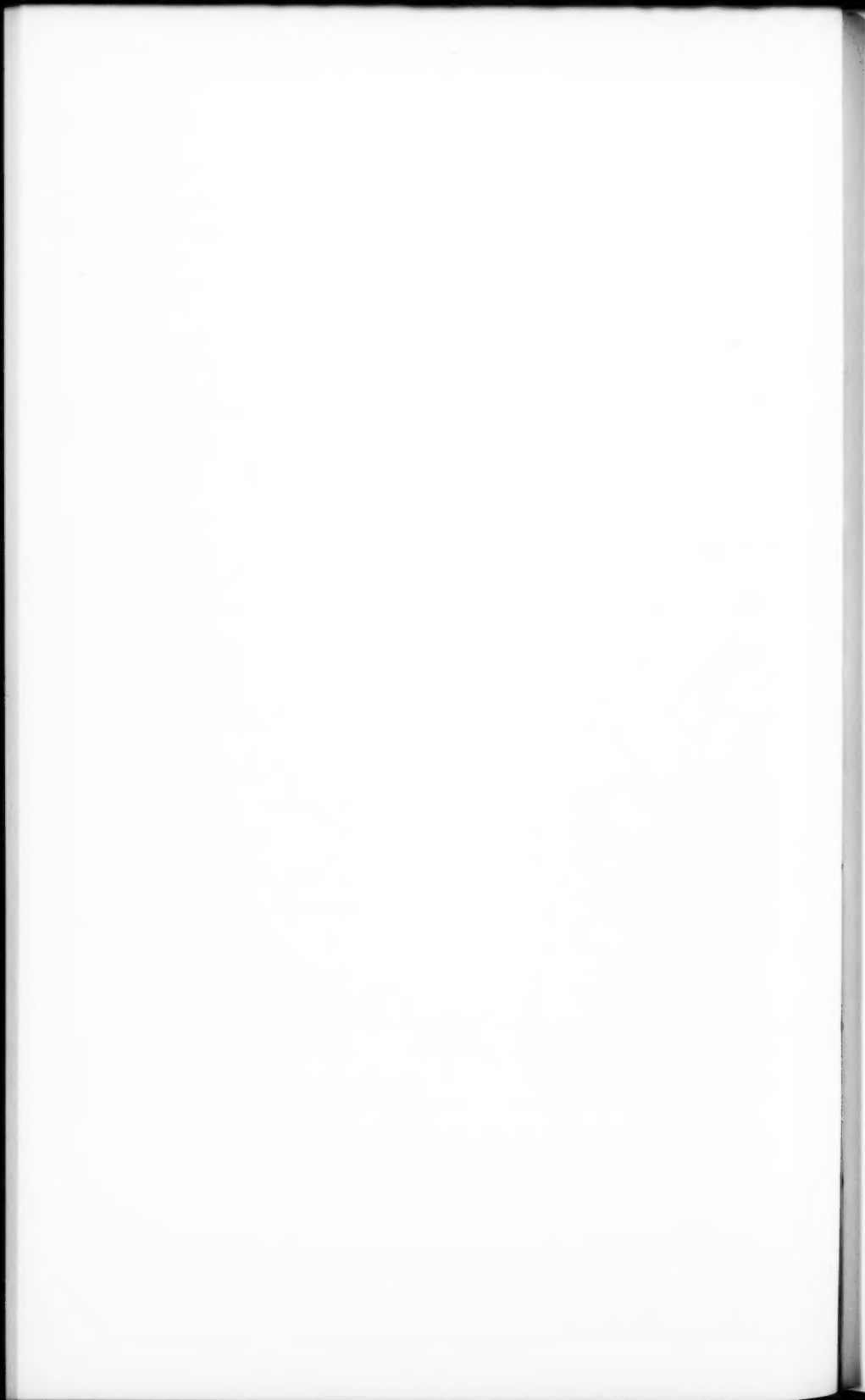
and the following readers:

Aldrich and Foster

Walter-Ballard

As you see, I do not use the collateral reading for definite class-room instruction. It is purely an extra, and is given to develop an interest in reading French. I feel, however, that the results are of value in the pleasure realized by the pupils and in their growing power to read and appreciate French. These results are proven by the requests for the loan of books to be read during the summer and for lists of books worth reading. Many of the pupils begin to buy French books for their own libraries. The pupils enjoy this détour into supplementary reading and I find that, just as the pupils in the English class who read the most have the best vocabularies and are apt to be the best writers, so those who acquire the taste for reading French and do the most of it are those who read, write and speak French the best.

*Hughes High School,  
Cincinnati, Ohio.*



## FRANCE IN BRONZE

By ELIZABETH BREAZEALE

AT THIS stage of modern language instruction it is not necessary to plead the cause of "realia." Their use in the classroom has become so indispensable that the mention of new ones invariably arouses interest at least. But those which have recently come to the writer's attention claim more than passing interest, as will be seen from the description which follows.

It is not generally known that there are on exhibition and for sale at the French mint over 1500 medals dating from the fifteenth century to the present day. Here is a priceless mine from which to choose artistic, interesting and permanent representations of the outstanding personalities and events of French history since the reign of Henry VIII. In order to convey an idea of how rich and varied and suitable for classroom use is this material, the writer will mention certain ones of her own collection.

*La Conquête du Royaume de Naples* was chosen as being the earliest. The medal showing François 1<sup>er</sup> sans Barbe et François 1<sup>er</sup> avec Barbe makes him seem very human, instead of a mere historic personage. The profile of Louis XIV with his luxuriant wig etches itself on the mind. And a picture, even apart from any artistic merit it may have, is of value as a nucleus for ideas. To mention three of those which make a special appeal to the imagination, there are the *Naissance du Dauphin*, *Conquête de la Haute Egypte* and *Retraite de Russie*.

America's relations with France since her earliest struggles for independence have also been commemorated. Some of the titles are—Washington, Franklin, Paul Jones, Lafayette, *L'Amérique se joint aux Alliés*, *Union franco-américaine*, *Président Harding*.

The medals of the World War are of exceptional virility and spirit.

It is worth while to have in medal form not only the nation's kings, statesmen and military leaders but also her great scientists and writers, in particular those whose works are read in the class-

room. Since the writer is in a girls' school, a gallery of noted French women was chosen. Besides those of royal rank, there are Ste Geneviève, Héloïse, Jeanne d'Arc, Mme de Sévigné and Mme de Staël. The beautiful study of Ste Geneviève watching over her beloved Paris, or Lutèce as was the name of the city at that time, is from the mural painting in the Panthéon by Puvis de Chavannes. It is not to be had, however, at La Monnaie, but at jewelry stores in Paris. The four studies of Jeanne d'Arc are all worthy of the subject.

In addition to the foregoing medals which commemorate the past, there are a number which represent certain aspects of the France of today. Especially lovely are those showing the picturesque provincial costumes, which are beginning to come again into their former place of honor. This series is made up of twelve, uniform in size and by the same artist. On the face of each medal is the bust of a young peasant woman wearing a coiffe; on the reverse, a characteristic landscape of her province or department. The writer's choice was Alsace, Lorraine, Auvergne, Boulogne and Bretagne. Then, too, several of the famous architectural monuments of the country can be had, for instance l'Arc de Triomphe de l'Etoile, le Louvre, le Mont St. Michel, la Cathédrale de Rheims, and le Palais de Versailles.

Now, to answer the practical question which forms itself in the mind, the prices are not prohibitive, but in fact surprisingly low. The medals, some of which are circular and the rest oblong, while of different sizes have on the average a surface of about four square inches. The price of one of this size is approximately 9 francs, that is about 50 cents at the present rate of exchange. Of course there are the items of postage and duty, which together, though, are not sufficient to increase the cost by more than half. The writer began with a collection of thirty which she found to be quite comprehensive. The catalogue may be had by writing to Monsieur le Directeur des Monnaies, quai Conti, 11, Paris. The request should be accompanied by a stamp of fifty centimes.

*William Penn High School  
Philadelphia*



## Notes and News

### AMERICAN ASSOCIATION OF TEACHERS OF SPANISH

The ninth annual meeting of the American Association of Teachers of Spanish was held at Ohio State University, Columbus, on December 28 and 29. The meeting was called to order by Professor W. S. Hendrix, President of the Columbus Chapter, and the address of welcome was delivered by Dean W. E. Henderson. A stimulating paper was read by the President of the Association, Mr. William M. Barlow, and during the morning session addresses were made by J. P. W. Crawford of the University of Pennsylvania on "The Modern Foreign Language Study"; Miss Edith Cameron of the Robert Waller High School, Chicago, on "Woman in Don Quijote"; H. G. Doyle of George Washington University on "Building for the Future"; and by A. W. Dunn, National Director of the American Junior Red Cross on "International School Correspondence."

In the afternoon session of December 28, G. O. Russell of Ohio State University spoke on "Brogue-Free Spanish Pronunciation"; George W. Shield of Los Angeles on "Mexican Mementos"; Miss Dorothy Schons of the University of Texas on "An Interesting Episode in the Life of Sor Juana Inés de la Cruz" and Miss Maud Canniff of the Scott High School, Toledo on "The Study of Spanish as an Aid to Better International Understanding."

After dinner, a creditable performance of Benavente's "Leciones de buen amor" was given by students of Ohio State University.

The following papers were read at the session on December 29: "Social Life in Guatemala" by Miss Catherine L. Haymaker of Adelphi College; "The Cleveland Plan of Teaching Modern Languages" by Miss Vesta E. Condon of East High School, Cleveland and "Mexican Character as Revealed in their Literature" by Miss Brita L. Horner of Dickenson High School, Jersey City.

Professor W. S. Hendrix was elected President of the Association for the year 1926.

### THE GERMANIC REVIEW

We have received with pleasure the first number of *The Germanic Review*, a new journal devoted to the publication of articles dealing with the Germanic languages and literatures. The Editorial Committee consists of Robert Herndon Fife, Frederick W. J. Heuser and Arthur F. J. Remy, of Columbia University. We extend a hearty welcome to this newcomer, and

trust that it will greatly stimulate the study of linguistic and literary problems related to the Germanic languages.

#### STERLING FELLOWSHIPS AT YALE

Announcement has been made of the establishment of the Sterling Fellowships at Yale University for research in the Humanistic Studies and the Natural Sciences. They are open on equal terms to graduates of Yale University and other approved colleges and universities in the United States and foreign countries, to both men and women, whether graduate students, or instructors when on leave of absence, who desire to carry on studies and investigations under the direction of the Graduate Faculty of Yale University or in affiliation with that body.

The Sterling Fellowships are divided into two general classes: Research or Senior Fellowships and Junior Fellowships. Candidates for Research or Senior Fellowships must have the Ph.D. degree, or must have had such training and experience as are indicated by this degree. Candidates for Junior Fellowships must be well advanced in their work towards the Ph.D. degree. The stipends of the Research or Senior Fellowships range from \$1,000 to \$2,500 or more, dependent upon the character of the proposed investigation. The stipends of the Junior Fellowships range from \$1,000 to \$1,500.

Applications should be addressed to the Dean of the Graduate School, Yale University.

#### STUDENT JOURNALISM

We are glad to acknowledge receipt of the Bulletin of the Modern Language Club of Marquette University, Milwaukee. It contains interesting articles on such varied topics as "Les Cantiques de Noël," "Conrad Ferdinand Meyers 100. Geburtstag," "Nikolaus Lenau," "La educación en las Universidades de Sud América," and "Pascuas de Navidad en Madrid" as well as graceful translations from French and German poets.

We have also received copies of a very creditable little paper called "Rojo y Oro," published by the Spanish students of the James Monroe High School, New York.

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#### ADOLFO BONILLA Y SAN MARTÍN

We have learned with deep regret of the death of Adolfo Bonilla y San Martín at Madrid on January 18. He held the professorship of the History of Philosophy at the University of Madrid and was well known for his contributions to that field and notably in his two volume work, "Historia de la filosofía española." He was even better known, however, to Hispanists in this country because of his many contributions to Spanish

literary history. Most persons regard his study of Luis Vives as his most important work but he will also be remembered with respect and admiration for his studies on the Spanish Erasmists, his edition of "El diablo cojuelo" and for the edition of the complete works of Cervantes in which he collaborated with Professor Schevill. His death is a distinct loss to Spanish letters and will be keenly felt especially by those who had the pleasure of personal acquaintance with him.

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#### JUEGOS FLORALES IN KANSAS

The final date for receiving translations for the contest inaugurated by the Juegos Florales of the State of Kansas has been extended from March 1 to April 1, 1926. Contestants are reminded that all MSS must be typed.

ARTHUR L. OWEN

*University of Kansas*

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### Reviews

COINDREAU, M. C. and LOWE, L. F. H., *A FRENCH COMPOSITION BOOK*. Holt and Co., New York. 1925. 361 pp.

Nous nous évertuons trop souvent, semble-t-il, pour donner à nos élèves des écoles secondaires et aux étudiants de nos collèges américains une "idée générale" de la littérature et de la civilisation d'un pays étranger, et cela avant que ces élèves ne connaissent suffisamment la grammaire de la langue dont ils lisent en classe tant bien que mal les chefs-d'œuvre.

Prenons le cas du français. Il est évident que sans connaissance préalablement acquise de la syntaxe et de la stylistique de cette langue, tous les efforts que nous pourrions faire dans les cours de littérature et même de "conversation" seront vains, et nous ne ferons toujours que de l'à peu près. Cette connaissance de la syntaxe ne peut s'acquérir que par le thème. Mais le thème demande un travail beaucoup plus serré que la simple version et aujourd'hui où l'on tâche de faire vite, et d'arriver sans grand effort à des résultats en fin de compte assez modestes, on a souvent de la peine à faire faire aux élèves ces exercices de thème. Peut-être la faute en est-elle à certains livres de classe assez rébarbatifs

qui présentent à la file une série de phrases détachées à traduire en français. Ces phrases auront, il est vrai, l'avantage d'éclaircir quelque point de syntaxe, mais l'élève ne s'enthousiasmera guère à traduire des phrases telles que les suivantes prises au hasard dans une des meilleures grammaires en usage chez nous:

"How happy those peasants are! They are always singing their beautiful songs as they work."

"Every one for himself is too often the maxim of men."

One should not always be thinking of oneself."

Mais voici que le livre de MM. Coindreau et Lowe, *A French Composition Book*, vient à point combler cette lacune dans la série de nos livres de classe. Il s'agit de nouveau d'un voyage que font en France un jeune Américain et son ami français. Mais ce n'est pas un voyage tel que nous avions coutume de faire. Le récit de notre itinéraire est tout pétillant de vie. Les trente-huit chapitres sont divisés en trois parties: d'abord un texte français, suivi d'un thème, et d'une troisième partie en anglais qui servira de base à des questions que le maître pourra poser en classe. Le récit initie le lecteur à la vie d'une famille française à Paris, pour montrer ensuite dans un tour de France aussi amusant que pittoresque la campagne, le bord de la mer, Orléans et les châteaux, Marseille, Toulon et la Côte d'Azur. On revient à Paris par la Savoie, la Suisse et l'Alsace-Lorraine.

Peut-être y a-t-il un peu trop d'argot dans la conversation des deux jeunes gens. Relevons à la page 144 et 145 les expressions que voici: "Qu'est-ce qui te prend? . . . Ne t'en fais pas . . . Tu auras beau rouspéter. . . . Zut, fiche-moi la paix. . . ." Ce défaut, si défaut il y a, n'est pas grave, et cette conversation familière n'a rien de déplaisant, au contraire. Le charme du livre est justement dans le manque d'apprêt et de voulu, c'est un livre plein d'enthousiasme, de sincérité et d'amour pour le beau pays de France.

Des notes renvoient à une partie grammaticale à la fin du livre, partie qu'il faudrait peut-être remanier par-ci par-là, en particulier les paragraphes sur le subjonctif, de la page 247 à la page 250, où la matière est par trop condensée. Le maître pourra amplifier et développer ces points à volonté. A la page 272 il s'agirait, pensons-nous, de retoucher le paragraphe 60, où l'explication historique par le gérondif semble indiquée. La liste trop subjective de quelques œuvres littéraires des dix-neuvième et vingtième siècles se rapportant à diverses régions et villes de France (pages 230-231) pourrait être omise sans désavantage.

OTTO MÜLLER

University of Pennsylvania

- A *FIRST GERMAN READER* by E. W. BAGSTER-COLLINS.  
Henry Holt & Co. New York, 1925. iv+107 pp.+notes  
+vocab.
- AN *ELEMENTARY GERMAN READER* by EDWIN H.  
ZEYDEL. Alfred A. Knopf. New York, 1925. ix+93 pp.  
+vocab.

Only very rarely in the seven years since the close of the war has a text book of German been published. It is almost an event, therefore, to note within the last few months the appearance of two German readers. It is probably significant of the times, and regrettably so, that both texts, although furnishing material for beginners, still make their appeal primarily to colleges and universities rather than to secondary schools.

The reader by Professor Bagster-Collins presents in eighty-eight pages of reading matter a collection of twelve stories by ten different authors, among them: Wilhelm Hauff, Peter Rosegger, Richard von Volkmann, Charlotte Niese, and Karl Schönherr. Prof. B-C. admits having modified these stories in such a way that the original vocabulary of over 3500 different words was reduced to just under 2500. His hope that this has been accomplished without spoiling the quality of the originals seems without question to have been realized. There is not a single story that is not interesting, readable, adaptable to discussion in the original, or of a difficulty suited to the grade of the beginner, i. e. the second semester of the language in college. For this reason the reader should at once become widely popular among German teachers, since it is precisely in this grade of reading matter that there has always been such a dearth. A full set of questions in German for the use of the student in preparation for oral work has also been added.

The six pages of notes consist mainly of idiomatic translations of passages in the text with now and then a grammatical comment. On the whole, this part of the text is less satisfactory, for repeatedly there is here a duplication of material which the excellent vocabulary has already given, while on the other hand, in a number of instances, explanations are lacking for words or constructions which the student certainly could not be expected to know. For instance, p. 11, l. 4 two notes are given on the words *zum Spielen* and *ums*, the meaning of which the student could easily infer from the vocabulary and context, but two lines below the idiomatic possessive dative *ihm* is left unexplained. Note 12, p. 25 should have remarked on the sentence accent which is here on the *so*. On p. 48, note 12 in the phrase *dass ihr Wunsch sich nicht erfüllen liesse*, the *liesse* is explained to mean 'could.' Why not 'could be' since the idiom is here the reflexive verb *sich lassen* used as a substitute for the passive voice? To give 'caper' as the meaning of *Kapern* (p. 47, l. 29) without any further explanation

is certainly an oversight, for even the teacher consulting the English dictionaries might have difficulty choosing the right meaning among the various botanical possibilities of this expression. Likewise notes on *Schranzenorden* (p. 48, l. 26) and *Reichsapfel* (p. 49, l. 8) would not have been amiss to explain the definitions in the vocabulary: 'order of toadies' and 'imperial orb' respectively. An explanation of *verstünde* (p. 50, l. 12) is also lacking. The expression (p. 75, l. 1) *ist . . . gelegen* is not explained, the vocabulary naturally having *hat gelegen*.

The vocabulary, on the other hand, is almost a model of accuracy and completeness, sinning on the side of too much detail rather than too little. Thus every strong and irregular verb has its principal parts written out in full together with the auxiliary it takes. It might have been sufficient to give only the auxiliary with the verbs taking *sein*, as was done in the case of the weak verbs. For *folgen* the auxiliary was omitted, whereas for *springen* it is erroneously given as *haben*. As for the meanings, exception could be taken only to two: *Tarnkappe* is not a 'magic cap' but a 'magic cloak.' OHG *kappa*, MHG *kappe* like their source Med. Lat. *cappa* meant 'a cloak with hood attached.' A MHG synonym was *tarnhüt* > NHG *Tarnhaut*. The other, *unverrichteter Dinge*, does not mean 'unsuccessfully,' this meaning being especially inept in the particular context (p. 48, l. 2-3). The proof-reading is almost flawless, only one misprint being noticed, viz. the spacing of p. 24, l. 30.

The reader by Professor Zeydel marks the revival of a type of reading matter no doubt much neglected in recent years because of the severe criticism directed at it during the period of war-hysteria, namely the so-called *Realien*. It is, therefore, especially to be welcomed, not only because it is thoroughly deserving as reading matter, but also because it will take the place of some texts of this type which have, in the meantime, become rather out-of-date.

In the ninety-three pages of reading matter there is a great fund of information on Germany and the German people: their customs, institutions, art, literature, history, in short, their culture. To relieve the uniformity of this mass of expository writing, the author has interspersed short stories illustrative of German humor, fables, fairy stories, poems and appropriate proverbs and aphorisms. A map of Germany and eight excellent full-page illustrations enhance the value of the text.

The material is well graded so far as difficulty of sentence structure is concerned. The author informs us that the student "needs no knowledge of word-order before No. 3, of strong verbs before No. 21, of subordinate conjunctions before No. 30, etc." which is a tacit admission of his espousal of the pedagogical precept, *rule before example*. In other words, he apparently does

not believe in the use of reading material to furnish an *inductive basis* for grammatical work. For this reason the author's hopes that it will be used by "direct method" teachers to any great extent may not be realized. Furthermore, the first part of the material is already found in most "direct method" grammars, which will tend to preclude its use by such teachers. The reader lacks any exercises, questions or other drill apparatus and thus strengthens the view that it is meant purely as a reader for translation and for the information it gives. As such it will, no doubt, serve a distinctly useful purpose.

With the exception of the poems and three or four of the shorter prose pieces, the material is either the work of the author himself or is an adaptation by him from prepared material. On the whole, this part of the work is praiseworthy, though not free from error. In a work so full of detailed information, mistakes of fact naturally creep in, as when (p. 7) he speaks of the *Kyffhäuser* as a mountain range (Waldgebirge). On p. 9 the statement, "jeder Deutsche muss jetzt bis zum Ende seines achtzehnten Jahres in die Schule gehen" is certainly open to question, if he means that there is a *Schulzwang* to that effect. The statement (p. 11) "Knaben und Mädchen gehen nicht zusammen in dieselbe Schule" should at least be modified to *in dieselben Klassen*. In the statement (p. 24) "denn die Deutschen haben weniger Interesse für Turnen" is no longer true as a statement in the present tense. The remarks (p. 27) regarding the English language, "es besteht aus Altenglisch oder Angelsächsisch und Französisch" is, of course, absurd, as is also (p. 28) "Man hat die englische Orthographie *nie* geändert." In the discussion of the German schools no mention is made of the *Realgymnasium* or the *Mädchenlyzeum*, the student being left with the impression that the *Gymnasium* and the *Realschule* are the only preparatory schools for the higher institutions. The source of Lessing's parable of the rings (p. 67) as Boccaccio is also only partly true.

There are a number of sentences in which the construction is faulty but which lack of space does not permit quoting. Compare, for example, p. 15, ll. 1-3; p. 20, ll. 7-8; p. 75, ll. 25-27. The author is rather too free in his use of the perfect tense, frequently employing it for the imperfect. Cf. p. 20, ll. 20-21; p. 75, ll. 9-11 and 24-25. On p. 90, l. 21 read *vereinigten* instead of *einigen*.

The vocabulary, though on the whole adequate, also shows some inconsistencies. Why, for example, should some irregular verbs have their principal parts given thus, e. g. *bedenken a a*, when those of *bedürfen* are written out in full? The intention evidently is to give the 'ablauting' vowels for the regular strong verbs and to write out irregular forms in full, but this is not done for the compound irregular forms, these being treated like strong forms, e. g., *wiedererkennen a a*. This might easily mislead the



beginning student. No 'ablauting' vowels are given for *schwören* and *umringen*, and certainly it is not enough to give simply the vowels for *erleiden* and *schneiden*.

The proof-reading was carefully done, a cursory perusal revealing only the following errors: p. 59, l. 24 read *des* for *das*; p. 86, l. 6 read *entfernen* for *enfernen*; p. 90, l. 20 read *und* for *und*. In the vocabulary *hineintragen* and *hinuntertragen* should have the participle vowel *a* instead of *o*.

SAMUEL KROESCH

University of Minnesota

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*FIRST COURSE IN SPANISH* by JOSEPH A. ALEXIS. Augustana Book Co. 1925. 303 pp.

Professor Alexis is the author (in collaboration with Professor A. D. Schrag) of a successful "First Book in German" and brings to the task of writing this introductory Spanish book the experience gained in the earlier work, supplemented by actual class room use of the present material, much of which, he tells us in the preface, was compiled during sojourns in Havana, Mexico City and Madrid. The book contains 59 well-graded lessons, each of which comprises a small amount of grammatical material; a vocabulary (arranged according to parts of speech); a connected passage in Spanish; and exercises for oral and written composition, including substitution exercises, based upon the preceding. The model texts deal with life in school and outside, and with geography, travel, history, description, etc.

The book is illustrated with about fifty reproductions of photographs and three maps, and the illustrations appear to have an organic relation to the texts with which they are presented. Appendices contain the usual verb paradigms, a reference list of common irregular verbs, a list of verbs followed directly by the infinitive or by the various prepositions, etc. The indispensable Spanish-English and English-Spanish vocabularies—accurate and complete so far as I have checked them—and an index are included.

The typography is excellent, in general; the book is apparently free of misprints, and type-variation is employed with unusual effectiveness pedagogically. The exercises, however, are printed in such small type as to impair somewhat, in my opinion, their value to the pupil. The introduction on pronunciation is very well done; use is made of a modicum of phonetic symbols, the description of the various sounds is clear and concise, and variations in pronunciation between Spain and Spanish-America are mentioned but not over-emphasized. Personally I think it is a mistake to compare the Spanish *jota* with German *ch* in "doch"; though scientifically accurate enough, I believe the comparison is unsound pedagogically with beginners, as it often leads to a



degeneration of the jota to a mere *k*; the description "like a strongly aspirated English *h*" as Dr. Alexis also describes it, should be sufficient, at least for beginners.

Others comments follow: p. 20, *j* is not always pronounced, for example in "reloj," used later in the text without comment; p. 34, it is desirable to explain the term "direct personal object"; p. 35, "bajar" when speaking of a train means "to get off" in everyday English; pp. 40 and 41, "aceituna" is commoner than "oliva" for the fruit; p. 43, the term "omission," here and elsewhere, is a misnomer; better say, "is not used in Spanish, though used in English," or something of the sort; p. 57, in Lesson 10, no reference is made to the comparative frequency of the prepositive and postpositive forms of the possessive adjectives or to any distinction in their use; p. 60, the article "el" used before feminines like "agua," "ave," etc. is not a masculine form as stated, either historically or logically; p. 63, the statement "The comparative is followed by *que*" may be misleading: it would be preferable to say "*than* after a comparative is generally expressed by *que*"; p. 110, the form "había habido" in the conversation exercise deserves some explanation, especially since the forms corresponding to "hay" in the other tenses of "haber" are nowhere stressed, so far as I can discover; p. 133, the subjunctive is used in adverbial clauses expressing desired result only; in cases of accomplished result the indicative is used; p. 137, *conocer* may be used of acquaintance with things as well as persons (places, books, plays, etc.); p. 141, section 178, the term "present conditional" is not used elsewhere in the book, and may be misleading: why not simply "conditional"?; p. 189, *clima*, used in the exercises, might well be listed in the vocabulary, p. 188, and in section 229, b, along with *idioma* and *telegrama*: *problema* and *sistema* are useful (and common) additional examples; p. 212, section 240, c, note: "irregularly" obviously is intended to read "regularly."

The comments above are offered in no captious spirit. One could easily find an equal number of points on which Mr. Alexis deserves special commendation, for example: the treatment of adverbs (lesson 42), of suffixes (p. 170), of prepositions (lesson 45), of the present tense for the future (p. 192), of the absolute past participle (p. 205), in addition to the admirable features of his book already mentioned. My purpose in offering the suggestions is the hope that some of them may serve to improve further a book which already has a marked appeal to teachers of beginners' classes in Spanish.

HENRY GRATTAN DOYLE

George Washington University,  
Washington, D.C.

MATISSE, PARIS. *CENTRE DE CULTURE INTELLECTUELLE*. Edited with Notes, Exercises and Vocabulary by LÉOPOLD CARDON. New York. Holt and Co. 1925. 190 pp.

We have no objection against a new book stating that Paris is a "centre de culture intellectuelle." It is not precisely a new idea, and while written with alertness and charm, Matisse's picture will not convey more to the enlightenment of pupils than many books already on the market. Each line contains references to so many French things that are unfamiliar to the American student that it would require nothing short of a small encyclopedia to make the text really useful. When shall we realize that it is not so much the number, or even the importance of the facts crowded into a page that will make a book valuable for schools, but the material that can be absorbed with really lasting profit?

Some of the exercises are lively and good, but the editing in general betrays an unusual amount of haste. The reviewer opened the book by chance at page 117; this may be one of the worst pages, but throughout the book mistakes are by no means rare. At all events, regrettable errors were found on page 117; one in grammar, *en une discussion* instead of *dans une discussion*, and within the compass of nine lines four glaring misprints, *Le construction* for *la construction*, *ministre* for *ministère*, *fameux* for *fameuse* and *exemples* for *exemptes*. Four lines below (p. 118) we find *décrit* for *décret*. On the opposite page the editor translates "exciter la verve" by "excite the merriment." Is *excite* the word? At any rate, *merriment* is not.

This might be called an example of what the French call *bâcler un livre*.  
A. S.

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A *PORTUGUESE GRAMMAR* by E. C. HILLS, J. D. M. FORD and J. DE SIQUEIRA COUTINHO; 393 pages; D. C. Heath and Company.

The publishers are justified in their claim that this is "the first grammar available for the teaching of the Portuguese language according to modern principles." As such it is an important and outstanding work in the field of modern language textbooks published in 1925.

The book is based throughout on Hills and Ford's *First Spanish Course* with additional elements necessitated by the irregularities and difficulties of Portuguese pronunciation. The imitation of the Spanish text is carried to the extent of taking over most of the exercises (using the English sentences as they are, and translating the Spanish sentences into Portuguese), with few alterations except in the case of proper names, which are changed to those of Brazil and Portugal. The grammatical summary at the end of each lesson is also translated from Spanish

to Portuguese, but naturally with a great many more alterations than in the translations of the exercises.

We see no reason why the authors should have done otherwise than follow this policy; it has the great advantage of facilitating a comparative study of the two languages in a way never possible before. However, through carelessness it has had certain unfortunate results. Due to grammatical differences between the two languages, it was not always possible to follow the Spanish text lesson for lesson. This led the authors to apply to certain lessons exercises not fully adapted to the grammatical content of these lessons. Thus the exercises of Lesson XVII (based on Lesson XVIII of the Spanish text) do not illustrate the personal infinitive, a peculiar Portuguese construction with which the lesson deals in part. The exercises of Lesson XIX, which treats of the simple and compound pluperfects, are taken from Lesson XX of the Spanish text, which treats of the imperfect and preterit of radical-changing verbs; the Portuguese sentences only contain two examples of the simple pluperfect, while the English sentences present no case at all requiring the use of this important tense in Portuguese. Lesson XXV dealing with the pronoun infix in the future and conditional is based on Lesson XXVI of the Spanish text; but the English sentences do not require the use of any conjunctive object pronouns in translating and therefore fail to illustrate the infix, a distinctly Portuguese construction. These shortcomings are quite lamentable because it is so highly desirable to emphasize by abundant examples important idiomatic distinctions between the two languages. Furthermore, the influence of Spanish is shown occasionally in the choice of vocabulary, e. g., *direcção*, *levar* (paragraph 234, 4), and *viver* instead of *enderêço*, *usar* and *morar* respectively. *Preguntar* is also used instead of *perguntar*. Lesson XXVI treats of the use of *ser* and *estar* with the past participle and gives rules identical to those given in the corresponding lesson (Lesson XXVII) of the Spanish text. That these rules are not adequate for Portuguese is illustrated by three of the Portuguese sentences of this same lesson: B. 4. *O telhado é coberto com telhas*, and C. 2 and 3.

Thirty-four pages are devoted to the introduction on pronunciation as compared with ten in the Spanish text. The principles of pronunciation are presented with the aid of the international phonetic symbols as elaborated for Portuguese by Gonçalves Viana. These symbols are used to great advantage throughout the lessons (especially in footnotes on irregular pronunciations) in all of the paradigms of the appendix on the verb, and at the back of the book in the Portuguese-English vocabulary where pronunciation is indicated not only for individual words but for all idioms and groups of words. The introduction also contains a presentation of the *nova ortografia*, which has been adopted

for the whole book. While neither the complicated rules of accentuation of this spelling reform nor some of the subtle distinctions in pronunciation presented in the introduction need be emphasized too seriously in the classroom, this part of the book is extremely valuable both for the beginner and for later reference.

The appendix gives a complete and detailed account of regular and irregular verbs. Position affects the quality of Portuguese vowels so much that practically all verbs in the language can be considered as radical-changing verbs. The very verbs used for the paradigms of regular verbs of the first and third conjugations, *falar* and *partir* respectively, are in a later paragraph treated as radical-changing verbs. The treatment of the verb in this part of the book is quite novel and very useful. It is in the appendix under certain irregular verbs (*dar*, *saber*, *ter*, *vir*) that we find the only philological discussions indulged in; so placed, whether useful or not, they do not interfere with the pedagogical qualities of the book.

It is to be hoped that Direct-Method Charts in Portuguese, similar to those already published in Spanish, will in due time be forthcoming. In the meantime, there is no reason why the Alternative English-Spanish Exercises should not be used in Portuguese classes.

EDWIN B. WILLIAMS

*University of Pennsylvania*

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VON DEUTSCHER ART UND KUNST. Edited by EDNA PURDIE, Lecturer in German, University College, North Wales, Bangor. Pp. 196. Oxford University Press, American Branch, New York. 1925.

This little edition deserves warm praise. The five famous essays—"Auszug aus einem Briefwechsel über Ossian und die Lieder alter Völker" and "Shakespear" by Herder, "Von deutscher Baukunst" by Goethe, "Versuch über die gothische Baukunst. Aus dem Italienischen" by Frise, and "Deutsche Geschichte" by Möser—which were published in 1773 under the title "Von deutscher Art und Kunst" here appear for the first time with an introduction and notes adapted to the needs of English-speaking students. The editor, who has had the advantage of training under Professor J. G. Robertson, combines wide and accurate information with a stylistic gift which relieves her narrative from any reproach of tedium. The introduction furnishes the student with the details necessary for critical apprehension of the importance of the essays and the notes briefly but adequately elucidate difficult points. The editor is very happy in her characterization of these essays not as something subtly civilized, but rather as documents in a crusade with bugles and banners

against prejudices hoary with age, as pronouncements which, partially because they constituted one of the great conduits between English and Continental thought, became the seed of ideas in control even today. This little book should prove useful particularly as a basis for discussions and investigations in a seminar.

A few points suggested themselves to the reviewer during his perusal of these pages. In speaking of the kinship between Herder's ideas concerning "Urpoesie" and those of contemporary French critics (pp. 18, 19) a word might have been said of Montaigne. He was the first to praise the songs of savages, and we are aware today that his works were well known in Germany ever since their appearance (cf. V. Bouillier, "La renommée de Montaigne en Allemagne," Paris, 1921), that they especially appealed to the Herder-group (cf. F. J. Schneider, "Montaigne und die Geniezeit," *Euphorion*, vol. XXIII, pp. 369 ff.), and that Goethe, probably through Herder's influence, early translated the songs of the cannibals quoted by Montaigne and as late as 1826 and 1827 showed admiration for them (cf. V. Bouillier, "Montaigne et Goethe," *Revue de Littérature Comparée*, vol. V, pp. 572 ff.)—The belief that Goethe was carried away by "the revelation of Gothic art" and "deeply penetrated into its spirit" (p. 30) is, I incline to think, an erroneous view which persists with fond inveteracy. O. Hernack (*Goethes Werke*, hrg. von K. Heinemann, Bibliographisches Institut, vol. XXII, p. 8) has shown that at no time did Goethe grasp the spirit of Gothic architecture. Even his panegyric on the Strassburg cathedral is inspired more essentially by the young "Stürmer's" nationalistic leanings and by his admiration for the architect as a "Genie" and an "Ueberschmensch"—In the discussion of the interpretation of the word "gothisch" (p. 34) a reference would not have been amiss to G. Lüdtkke, "Gothisch im 18. und 19. Jahrhundert," *Zeitschrift für deutsche Wortforschung*, vol. IV, pp. 133 ff.—In connection with the remarks on the "Herzensergiessungen" as "the lineal descendant" of "Von deutscher Baukunst" (p. 35) something should have been said of Fr. Schlegel. To be sure, Wackenroder was quite willing to admit the genuine artistic quality of Gothic architecture, but its first powerful spokesman was Fr. Schlegel. In his "Grundzüge der gothischen Baukunst, auf einer Reise. . . . In den Jahren 1804 bis 1805" (*Werke*, vol. VI, p. 179) he states: "Ich habe eine grosse Vorliebe für die gothische Baukunst, . . . denn es scheint mir, als hätte man ihren tiefen Sinn und die eigentliche Bedeutung derselben noch gar nicht verstanden." It is only through the medium of Fr. Schlegel's work that the revolutionary attitude towards Gothic architecture found in Goethe's youthful essay became a commonplace in Germany. For additional material on the "Komische

Romanzen" of Gleim, Schiebeler, and others (p. 175 and 176) cf. C. von Klenze, "Die komischen Romanzen der Deutschen," Marburg, 1891".

CAMILLO VON KLENZE

*College of the City of New York*

### Books Received

#### FRENCH

BOND, OTTO F., *Review Essentials of French Grammar and Composition*. The Macmillan Co. New York. 1925. 176 pp. + vocab.

An intermediate text-book based upon an intensive study of Daudet's *La dernière Classe* and Maupassant's *Deux Amis*. In each of the eighteen lessons, the presentation of forms and syntactical material is followed by five types of exercises and illustrative drills as follows: analytical; synthetical, oral and written, direct method and translation; composition; questionnaire and free composition. The book will be welcomed in intermediate college classes and in second-year high school classes.

DAUDET, ALPHONSE, *Le Petit Chose*. Edited with Introduction, Notes, Exercises, and Vocabulary by WINIFRED S. BARNEY. Allyn and Bacon. Boston. 1925. 141 pp. + vocab. \$0.80.

*Le Petit Chose* requires no introduction to teachers of French. The exercises accord with modern pedagogical practice. The simplicity of language makes the book suitable for early reading.

FRANCE, ANATOLE, *Différents Souvenirs de Jeunesse*. With Introduction, Notes and Glossary by V. F. BOYSON. Oxford University Press. London. 1925. 73 pp. + vocab.

Eight charming selections taken from *Le Crime de Sylvestre Bonnard*, *Le Livre de mon ami*, *Pierre Nozière* and *Le petit Pierre*.

HUGO, VICTOR, *Les Misérables*. With Introduction, Notes and Vocabulary by NOËLIA DUBRULE. Ginn and Co. 1925. 315 pp. + vocab.

This volume is based upon the well-known edition published by Professor de Sumichrast in 1896.

HUGO, VICTOR, *Quatre-vingt-reize*. Adapted for use in Schools by JAMES BOÏELLE. Vocabulary by NOËLIA DUBRULE. Ginn and Co. 1925. 339 pp.

A revision of a well-known edition of this text.

LABAT, JEAN J., *French in Commerce*. A. W. Shaw and Co. Chicago. 1925. 221 pp. + vocab.

A book designed for students who propose to engage in foreign trade and who have acquired a proper foundation in elementary

French. It includes commercial correspondence and selections stressing French industry and commerce, accompanied by exercises in composition.

PHILIPPE, CHARLES-LOUIS, *Enfants et Petits Gens*. Edited by HÉLÈNE HARVITT and WILLIAM C. DOUB-KERR. Oxford University Press, American Branch, New York. 1925. 188 pp. + vocab. \$1.10.

Delightful selections from *Contes du Matin*, *La Mère et l'Enfant*, *Charles Blanchard*, *Dans la Petite Ville* and *Le Père Perdrix*. The book is especially suitable for use in second-year high school classes.

*Scènes Infantines*. Eight Short Plays for Reading or Acting by KÄTE WEBER. Edward Arnold. London. 72 pp.

Well adapted for use in high school French Clubs.

SCHWARTZ, I. A., *French Grammar Review*. Harcourt, Brace and Co. New York. 1925. 215 pp. + vocab.

Designed for use in high school classes that have completed the major part of French grammar, and also suitable for intermediate college classes. The subject matter is arranged according to syntactical topics, and is accompanied by copious exercises.

ZOLA, ÉMILE, *L'Attaque du Moulin*. Edited with Questionnaire and Complete All-French Vocabulary by H. B. RICHARDSON. Henry Holt and Co. 1925.

An edition of Zola's famous story intended for intensive reading.

#### SPANISH

CALDERÓN, *Three Plays*. Edited with Introduction and Notes by GEORGE TYLER NORTHUP. D. C. Heath and Co. 1926. 358 pp.

An edition of *Casa con dos puertas mala es de guardar*, *La vida es sueño* and *La cena del Rey Baltasar* with notes and an authoritative introduction.

MARTÍNEZ SIERRA, G., *Sol de la tarde*. Edited with Direct-Method Exercises, Notes and Vocabulary by CHARLES DEAN COOL. D. C. Heath and Co. 1925. 94 pp. + vocab.

Three interesting short stories and one play by one whose works have met with cordial welcome in American class-rooms. Professor de Onís has contributed to the volume a sympathetic appreciation of the author.

#### GERMAN

*Passages from German Authors for Unseen Translation*. Edited by E. K. BENNETT. Cambridge. At the University Press. 1925. 110 pp.

A volume intended for advanced students. The selections have been chosen to afford as wide a range of style and vocabulary as

possible, and also because of the interest of their subject matter.  
POPE, PAUL R., *Writing and Speaking German, New Series.*

Exercises in German Composition and Conversation with  
Notes and Vocabularies. Henry Holt and Co. New York. 1925.  
190 pp. + vocabs.

This is not a revision of Professor Pope's "Writing and Speaking German," but is a new book containing entirely new material. In Part I, the plan of the former book has been retained. Free composition is emphasized in the second part.